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PRACTICAL REMARKS

ON SOME OF THE

MINOR ACCESSORIES

TO THE

SERVICES OF THE CHURCH,

WITH

Hints on the Preparation of

ALTAR CLOTHS, PEDE CLOTHS,

AND OTHER

ECCLESIASTICAL FURNITURE :

ADDRESSED TO

Ladies and Churchwardens.

BY

GILBERT J. FRENCH.

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Preface.

A very extensive correspondence, consequent upon his successful introduction of linens with ecclesiastical devices for the use of the Church, has abundantly proved to the writer, that wardens and others of the laity, who take an interest in the beauty and welfare of the Church, are at present desirous to obtain practical information regarding many of the minor accessories to the services, which have not been considered sufficiently important to engage the attention of the church architect; and which, for perhaps the same reason, have been omitted from, or but slightly attended to, in the numerous valuable publications on church restoration, which have recently issued from the press.

The ladies of England likewise have evinced, of late, an honourable and rapidly increasing anxiety to dedicate to the service of the Church a portion of their talents and time, by the preparation of needlework for ecclesiastical purposes. But the neglect of, or indifference to, these secondary though really important accessories, which has so long characterised the Church of England, interposes great difficulties to their correct and successful restoration. Under these circumstances this little volume has been written, in the hope that it may, in some degree, aid ladies and churchwardens in their pleasing and laudable work.

The author has as much as possible avoided intruding upon subjects belonging more peculiarly to the clergyman or the architect—confining his remarks to those inferior matters which can with greater propriety be treated of by a

tradesman, and to which he brings the assistance of some taste for antiquarian research. He trusts that he has advanced nothing which can be considered objectionable by *any* class of churchmen, though perhaps he ought to except those whose desire to avoid the errors of Romanism, unhappily prevents their practical concurrence with the rubrical and positive requirements of the Church of England.

Some apology appears necessary for introducing detailed notices of his own manufactures in aid of ecclesiastical propriety. This has been done from no overweening idea of their perfection or importance ; on the contrary, the author is very sensible that they fall far short of what the Church requires and deserves. Yet, however trifling the advance towards Church improvement, it is still a step in the right direction ; and even the errors and shortcomings

of his earlier efforts have been of service in awakening attention to matters of importance which had previously suffered from neglect. Under these circumstances he has included a short—he trusts also, an unobtrusive—account of his manufactures.

It is necessary to state, that the wood cuts, being, with one or two exceptions, from the author's pencillings, are intended simply to illustrate the text,—and have no pretension to be considered embellishments.

Bolton, January 30th, 1844.

Introduction.

THE indifference to church decoration which has been so long and so grievously manifested in the rural districts of England, has occasioned a proportionate extent of ignorance among the laity upon this interesting subject, and now that a revival of better feelings, and a desire to remedy the neglect of our ancestors, has been somewhat suddenly awakened among us, we are apt, in our earnest zeal, to set to work without adequate enquiry or preparation, and the consequence is;—that a considerable expenditure of labour and money, but too frequently results in vexation and disappointment. It may indeed

be said with safety, that no recent instance of church building or of church restoration has been completed with entire satisfaction to its promoters.

The truth is, that we are at present in a state of very active transition from indifference, neglect, bad taste, and ignorance; and in our efforts after improvement, it may be, that some are in danger of hurrying into an opposite extreme, and of attaching undue importance to antiquity;—to obscure or doubtful symbolism;—or even to some of those superstitious practices which the Church repudiated three hundred years ago. But were her Rubrics and Canons better known and understood, it is not too much to expect, that many cautious doubters and conscientious alarmists, would be satisfied, that the increased attention paid to the details of her services must eventually enhance her usefulness and establish her safety.

The present objectionable arrangement of the interior of our churches may be attributed to the neglect and disregard of the chancel and the undue importance attached to the pulpit, during the ascendancy of the Puritans. Then it was that the pulpit supplanted the altar as the grand centre of the church, and every alteration or addition has been ever since invariably effected with direct reference to *its* situation. Hence the lofty pews and unsightly galleries, so arranged that the *sitters* may comfortably hear and see the preacher, totally regardless of the chancel and the altar.

Many zealous churchwardens, uniting with their clergy in an earnest desire to remedy this defective arrangement, have attempted, as a first step, to remove the pulpit to its ancient situation. This rarely fails to create much ill feeling, and unpleasant altercation. The relative importance of pews, previously estimated

according to their propinquity to the pulpit, is entirely changed, and dissatisfaction and jealousy almost invariably ensues.

The safest and most satisfactory *first* step towards the improvement of the church, is a complete renovation of the altar and the chancel, and especially the enlisting in this good work, the voluntary and gratuitous personal assistance of a considerable number of the parishioners. There are many modes in which these services may be made available. The incumbent would have a pleasurable task in searching for antiquarian authorities. Could any amateur draftsman, or local artist, deny himself the gratification of transferring to paper the result of his clergyman's researches—or of designing subjects for embellishment, in accordance with their spirit? And are there not many—very many—of the fair sex who would gladly devote hours and days to the honourable

and pleasing duty of executing, in comparatively permanent and elegant needle work, those designs which have been thus prepared for them? A spirited beginning, to which almost any influential churchman may give the impetus, is all that is necessary to produce a tolerable amount of decoration in the chancel. This effected, the pulpit will, ere long, be *felt to be in the way*. The chancel cannot fail to become an object of interest to those who have contributed to its decoration, and the removal of the pulpit to its ancient and proper place may at length be *solicited* by those who, under other circumstances, would have opposed it.

Consequent on the removal of the pulpit comes the necessity for a fresh arrangement of pews, having reference to the renovated chancel, as well as the new situation of the preacher; and, upon this occasion, a substitution of open benches for family pews may be successfully

advocated, even galleries may be removed, when it is demonstrated that ample accommodation for more than their occupants may be secured by an arrangement of benches, which viewed, either religiously, or simply as a matter of good taste and architectural propriety, has every advantage over the present exclusive and barbarous system.

In the following chapters, an attempt is made to supply certain materials in aid of this good work. It is true, that they are lamentably scanty, and, in many particulars, devoid of authority. No where do the *ancient* hangings of the church now exist as an example to the modern embroiderer, and it is from illuminations and stained glass alone that authorities can be selected. It is true, that in some old mansions, fragments of embroidery and tapestry of, and since, the time of Elizabeth are to be met with ; but as patterns for church decoration

they are altogether worthless, mingled with classical forms and heathen emblems, the character of Christian embellishment becomes gradually debased, and is at last lost in a tissue of Roman or Grecian allegory. These were the favourite subjects for ornamental needle work in the last century. Now the fashion runs in favour of foreign designs, many of which have pretensions to Gothic character and display a complicated series of arches, with tracery, quatrefoils, crockets, finials, and buttresses, to be represented on a carpet or cushion, where such designs are absolute impossibilities, and ridiculously out of place.

The Communion Table or Altar :

Its Material, Form, and Situation.

THE altar *should be* the object of the churchwardens primary and peculiar care, as the most important and sacred part of the building entrusted to his charge.

The treatment of this subject is approached with considerable diffidence, yet with an earnest hope that the remarks now offered may be humbly instrumental in assisting to promote greater reverence for, and attention to, this “Table of the Holy Communion.”

For nearly three hundred years, continual vacillation and uncertainty have existed in England respecting its material, form, situation, and name, all of which have been, from time to time, and some continue even now, occasional, subjects of clerical controversy. Yet in one respect there has been, unhappily, but too much

unanimity ; nearly all appear to have agreed, that under whatever name, it should be considered but of secondary or minor importance, and have consented to its being indecently hid behind the pulpit ; while not a few have practically thrust it altogether out of the church, or, at least, removed the church from it ; for in many of our noblest parochial temples, the Morning Prayers—including a great portion of the Communion Service—are read altogether in the nave, and the chancel is never visited or seen, except by communicants, or the attendants at a marriage.

The charges of the Archdeacons, in certain dioceses, together with the exertions of the Cambridge Camden Society, and other similar associations, have aroused the attention of the clergy and their wardens, to the ruinous and disgraceful state into which the chancels and altars of many churches have fallen. A spirit of enquiry is now awakened, and the question frequently asked—How can we best bring about these necessary and desirable improvements, without an expenditure of money which we cannot hope to command ?

As an answer to this question, such practical information is now offered as it is hoped may be of some assistance in enabling churchwardens to carry into effect the good intentions which there can be no doubt have been extensively formed.

It is not intended to offer advice to the wardens of wealthy city churches. They have within their reach, means of ecclesiastical and antiquarian information, of which they should not fail to avail themselves. Though upon them, equally with the country churchwarden, the following short general remarks may be urged :—

Be careful that all decorations are consistent with the Holy Place in which they are situated, and with the PROTESTANT yet CATHOLIC Church to which they are accessories.

Introduce nothing MERELY for ORNAMENT.

Let all materials be durable, good, and rich, of their kind; above all, TRUTHFUL; by which it is meant, that they should not represent a better or more valuable material, for that would be to carry deceit into the very SANCTUARY of God's house. The city warden would also do

well to remember, that quite as much injury has been done to some churches from injudicious repairs and incongruous additions, as to others in less wealthy districts, from neglect occasioned by poverty.

The altar of the country parish church is usually made of oak, or some other durable and valuable wood. Should it be a table of paltry deal, as is but too often the case in modern subscription churches, where all the funds have been expended upon the inevitable extras attendant upon a *competition architect* and *contract builder*, and nothing is left for the decent furnishing of the newly-erected building ; let not a single shilling be spent on gold or velvet until a good and substantial table be provided. If possible, it should be made of solid English oak, about $4\frac{1}{2}$ to 6 feet long, 2 feet 9 inches wide, and placed upon legs 2 feet 9 or 10 inches high. The timbers should be thick and heavy ; the legs of a form corresponding with the architecture of the church, and a text of scripture may be appropriately carved round it as a border.

Though the first christian altars are supposed to have been made of wood, yet the tombs of the early martyrs were reverently used for the same purpose, and the sacraments dispensed to believers from such tables, were presumed to be of increased value and efficacy; hence originated the custom still continued in the Church of Rome, of using no altars of other material than stone, and of invariably enclosing in them a relic of some reputed Saint; which custom, in time, perverted the worship from the true God, to whose service it was dedicated, to the Saint whose bones it enshrined, and which a selfish and interested priesthood sometimes permitted to become an object of adoration.

Were the ordinary newspaper accounts of the consecration of new churches to be trusted, it might well be said that this feature of Popery was still common amongst us. They are almost invariably described as being *dedicated* to some Saint; whereas, the truth is, that all churches are dedicated solely to the service of ALMIGHTY GOD, though they are correctly named in honour of some Patron, Saint, or Blessed Martyr, as was the custom from the earliest ages of her

history. This careless inattention to really important matters, subjects the churchmen of England to much ridicule and scandal from our continental neighbours, as well as from the better informed members of the Romish Church in this country.

Very few of the ancient stone altars are now to be found in our churches; but where they do exist, or, indeed, wherever a good old table of wood has been long used for the purpose, it ought to be reverently cared for. No merely new fabric, however richly decorated, can have equal value in the eyes of the pious churchman, with that at which his ancestors may have worshipped through many generations.

It is stated that the table should be placed upon legs 2 feet 9 or 10 inches high—but this height is by no means sufficient, unless it be further raised upon a step or platform of about *eight inches high, and ten or twelve inches, in every direction, larger than the top of the table.*

The advantages of this arrangement are obvious, and may be briefly stated:—

1st, The increased height adds dignity and importance to the altar.

2nd, The step, with the two others usually found separating the chancel from the nave, completes the symbolical number '(three) upon which the ancient tables were almost invariably elevated.

3rd, It offers a safe and convenient place for the clergyman to kneel upon, and the awkward and insecure buffets may be dispensed with.

4th, The increased elevation displays the cross, sacred monogram, or other symbolical device embroidered upon the frontal of the altar cloth, without being (as is most usual) obstructed and hidden by the rails of the chancel; and, lastly, as the table upon which is served the highest and most important feast of which man can participate; it is not metely honoured, unless raised upon a daïs, in accordance with the unvarying custom of this country, from early antiquity to the present day.

The platform should, if possible, be made of stone, with the face of the step richly carved in quatrefoils, or other ornaments, in keeping with the rest of the church. But the expense of stone need be no obstacle to the improvement, since a daïs of wood, covered with the same

carpet or pede cloth, as the floor of the chancel may be used without impropriety, and could be erected at a very trifling cost.

The usual situation of the altar, in our parish churches, is close to the eastern wall of the chancel, and immediately under the great eastern window. It will now be attempted to prove, that this position is injudiciously chosen—was not contemplated by the architects of our early churches—and may be advantageously and easily changed.

The christian architect of former days never failed to give proper importance to that portion of the church, where the more solemn and sacred mysteries of religion were celebrated, hence the altar formed the nucleus round which all the rest of the building radiated; every available accessory of the structure was made subservient to this grand object, and the light admitted into the church through the windows was carefully arranged, so that while much of the building remained in subdued shade, a flood of light was poured with artistic skill upon that spot where the altar *formerly* stood, and where the writer believes it should *now* stand.

This particular place can be ascertained without difficulty. If the chancel be lighted exclusively by an eastern window, its internal splay will direct the light some feet in advance of the eastern wall depending upon its height and the angle of the splay. In almost every case, however, the light will be found *to pass over the place usually occupied by the Altar.*

In some churches the rays of light from the three symbolical windows of the chancel, impinge upon the floor at nearly the same place, an arrangement which can scarcely be considered the result of mere accident, but which, on the contrary, may be fairly presumed as carefully intended to illuminate that cherished and honoured spot, the Holy of Holies of the Christian Church.

The retention of the altar, under the eastern window, is accompanied with many positive disadvantages. Besides its being placed in comparative shade, the gloom is increased by the necessity of the eye penetrating the concentrated brilliancy of the space immediately before it, a disadvantage which cannot be compensated by the richest display of gold and

velvet upon the altar, however well it may befit the dirty green baize or faded cotton velvet with which it is but too often covered.

Though such a situation was often adopted for chantry or minor altars, in the ancient church, it is believed that the high altar—the only altar now recognised—was always isolated. And if it be considered merely as a table, the situation is evidently rather that for a sideboard. When two or more clergymen are officiating, it will be found a great convenience to be able to pass behind as well as before the altar—and as a last argument for the change—by its removal, the ornamental carved work in niches or pannels, which so frequently formed a beautiful screen or reredos within the chancel, and which was never intended to be hid from observation, would be restored, as at first, to the sight of the congregation.

In small chapels, or in churches which have only a shallow niche as an apology for chancel, it may be impossible to remove the altar from the wall; but where this can be effected in combination with the platform or

raised step previously suggested, an improvement of a marked and decided nature will scarcely fail to be acknowledged as the result. This, the writer has had opportunities of testing, under various circumstances, some of them extremely unfavourable; and as in every case it has been admitted, even by those who at first strongly opposed it, that the alteration was followed by a palpable and evident improvement, both in the convenience and appearance of the chancel, he has ventured to urge the subject on the notice of the clergy and churchwardens.

I H S.

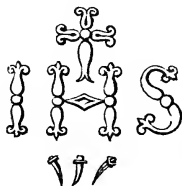
Much diversity of opinion is entertained by clergymen, as well as laymen, respecting the signification of the three letters placed at the head of this chapter. They were profusely employed as a symbolical ornament in our ancient ecclesiastical buildings, and they have been retained for the same purpose in modern churches, while every other religious emblem—not excepting the Blessed Cross itself—has been in great measure discarded. It is not a little singular, that a symbol so generally adopted during a succession of ages, by the whole Christian Church, should admit of varied interpretation. Yet such, to a remarkable extent, is the case.

It is hoped that a humble attempt to illustrate and explain some of these meanings may prove interesting to those who are denied the opportunity of consulting more learned authorities.

The letters IHS are generally understood to represent the initials of the three Latin words, **JESUS HOMINUM SALVATOR**. It would be difficult to state, with any degree of certainty, at what period of the Church's history, this beautiful and appropriate idea was first attached to the letters; but it is certain that they were assumed as the peculiar badge, and expressed the favourite motto of the Jesuits Society; and to Loyola, the founder of that great and dangerous community, so celebrated for casuistry, talent, and intolerance, its origin may with some probability be attributed.

The letters were at that time, and in numerous instances still continue to be, written in the form of Roman capitals, more or less ornamented, with a corresponding cross placed over the top of the H, and three nails or a crown of thorns underneath.

Exactly the same arrangement of the cross letters and nails is impressed upon the Eucharistic wafer of the



Romish Church at the present day, and in this case also, has probably the same appropriate signification.

Though a device similar to the above is of all others most frequently met with upon modern altar cloths, it may be stated, from its origin and interpretation, to be peculiarly characteristic of the Church of Rome. It will be shown hereafter, that an entirely different signification was attached to these letters by the ancient Church in this country.

The celebrated vision of Constantine, the first Christian Emperor, is said to have suggested the motto *IN HOC SIGNO*, and the letters *IHS* are supposed by many to have reference to that miraculous event. When arranged as above



with the letters surrounding the cross, this interpretation appears unobjectionable: and the device expressive of the Christian warrior's trust and confidence in the symbol of his faith

is a consistent and beautiful subject for church decoration.

But the most interesting and satisfactory explanation of this religious symbol, is, that the letters IHS form a contraction or monogram of the sacred name of JESUS, unconnected with any *one* of his glorious and Holy attributes, yet with simple and solemn grandeur expressive of them *all*.

It would be unbecoming, as it is unnecessary, to enter into any lengthened argument in favour of this interpretation. I do not know indeed that it has ever been seriously disputed. Those who hold a different opinion trust to traditionary explanation rather than to antiquarian authority, which, when carefully consulted, will not fail to establish the correct signification. To such, I would earnestly recommend the perusal of a tract published by the Cambridge Camden Society, which will be found, as its title implies, a most satisfactory and conclusive "Argument in favour of the Greek origin of the monogram IHS."

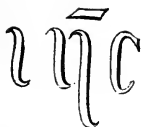
Adopting this, then, as the correct interpretation, but without altogether rejecting the use

of those previously stated, I proceed to offer a few illustrations of the sacred monogram as it is figured in many of the ancient religious structures of this country.

It may be premised that the monogram is arranged from the first, second, and last letters of the Greek word signifying JESUS, written in Greek capitals ΙΗΣΟΥΣ. The letters employed to form the monogram are respectively called Iota, Eta, and Sigma. It is to be carefully noticed that the Greek capital Eta exactly corresponds in form with the Latin,—and of course with the English, H.—Hence the Jesuits were enabled to apply their Latin interpretation to the Greek letters which had previously constituted the sacred monogram, without the necessity of any material alteration in their form or arrangement.

The earliest mode of expressing the sacred name was probably in Greek capital letters, though sometimes the smaller letters were employed, and occasionally the initial letter alone was a capital.





It is necessary to remark here, that the Greek sigma was at one time written somewhat like the Latin or English C, and this has occasioned another signification to be applied to the letters, which even at the present day are by many supposed to represent the Latin words **JESUS HOMINUM CONSERVATOR**, or **CONSOLATOR**. These however are only varieties of the Jesuits interpretation, and like that already mentioned, much less expressive than the isolated name of **JESUS**.

A gradual assimilation of the Greek to the English black letter characters, or a substitution of the latter for the former, appears to have taken place, and S is consequently more frequently met with than C among late examples of the monogram.



Sometimes the letter U takes place of the S, as shown in the next figure.



It may be noticed that in all the examples hitherto given, a little mark or line is placed over the H, or between the H and the S, C, or U, which indicates *that certain letters are there omitted*.

This mark of contraction frequently assumed an ornamental and fanciful form under the hands of old illuminators, and as they were at pains to accommodate ornament to utility, they sometimes carried it through, or across the upper limb of the H, thus forming that holy symbol the cross, which our pious ancestors ever delighted to multiply.



Sometimes the mark of contraction assumed the form of a crown elegantly surmounting the monogram.



or hung over the H indicating also the cross,
and thus—

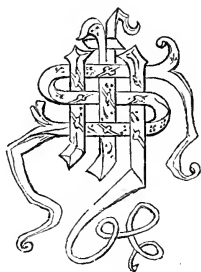


its presence as a part of the sacred monogram
may be accounted for, and explained, inde-
pendent of any connexion with either the “IN
HOC SIGNO” of the Emperor Constantine, or the
“JESUS HOMINUM SALVATOR” OF THE JESUITS.



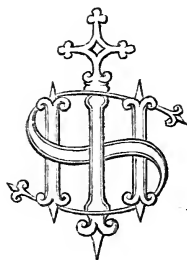
In the old black letter days of England, and especially during the reign of King Henry the seventh, the sacred monogram was not as now confined to the altar, and there meagrely displayed as its sole religious ornament. On the contrary it was industriously placed before men's eyes to remind them of their solemn duties upon all important occasions, and in all fitting places. In the church it was many times repeated, and it failed not to be seen occupying the most honoured situation in the baronial hall. It was sculptured on the cradle of infancy, and the stately oak bed of age, and it was graven also on the brass of the sepulchral monument. May we not fairly presume that in days when men were more accustomed to see and to reverence it, there was but one opinion through the length and breadth of the land respecting its true signification, and that all knew it to represent the honoured and holy name of JESUS.

It was about this period too, that the artists delighted to work the letters in quaint, and expressive, yet elegant devices, of which a few examples are annexed.



(From an oak carving in Smithell's hall, the seat of Peter Ainsworth, Esq., M.P.)

The next beautiful monogram is copied from the frontal of the altar cloth, presented to St. Peter's Church, Leeds, by her Majesty the Queen Dowager, and proves alike the good taste, antiquarian knowledge, Church feeling, and boundless liberality in the cause of religion, for which that illustrious lady has ever been distinguished.



These forms of the monogram are admirably adapted for the embellishment of a church dedicated to the holy and undivided Trinity. The letters individually distinct, yet depending on each other to form a perfect whole, are singularly expressive of Trinity in Unity.

In selecting a form of the sacred name for embroidery upon an altar cloth, it is highly important that the style of letter should be, as nearly as possible, coincident with the architecture of the church. Abundant examples of admirable designs for this purpose may be met with in the MSS. or black letter books of the period, which are now of comparatively easy access in our public libraries. And as the letters admit of being richly ornamented in the style of

the illuminated capitals, ample opportunity is afforded for the exercise of good taste and ingenuity on the part of the embroideress.

But there is a kind of church for which a monogram cannot well be selected from this source—I allude to those of comparatively recent erection, and of classical architecture, as well as many beautiful ancient pointed structures where the chancel and altar screen have been subjected to alterations and repairs in the same really barbarous style. In such a church, the monogram in old English would be altogether incongruous, and it is better to adopt Greek or Roman capitals without the cross.

There is however another monogram, of eastern origin, said to have been invented by the Emperor Constantine, which may be appropriately used in a church of classical character. It is arranged from the two first letters of the Greek word, ΧΡΙΣΤΟΣ, (Christ), and they also are so contrived as vividly to pourtray the blessed emblem of the Cross.



It was placed on the top of the celebrated

military standard of Constantine, called the *Labarum*, and under it the early christian armies of the east were often led to victory. The Greek letters, Alpha and Omega, expressive of the eternity of the Saviour, sometimes appropriately accompany this monogram, which is also occasionally varied in the following form :—



A double monogram, representing the words CHRIST JESUS, in Greek letters, may be correctly employed to ornament the altar cloth of a classical church.



The sacred monogram, and other church emblems, can be readily embroidered by the London gold lace makers ; but as they generally use patterns of objectionable form, when left to their own selection, it is extremely desirable that a correct design be provided, and a close adherence to it strictly insisted on.

Though gold embroidery be the richest, and, perhaps, the most appropriate medium of church decoration, there is one great disadvantage in its use, which it becomes necessary to mention :—it

is soon tarnished by damp, nor can its lustre and beauty be restored when once effaced; and as damp is but too frequently an intruder in the chancel of village churches, this expensive decoration should in such cases be avoided. I have been at some pains to procure a substitute, the monogram, in a few of its most beautiful varieties, being struck from solid plates of silver, or of copper. These, when richly gilded, can be readily attached to the front of an altar cloth, of any material—may be easily cleaned—and, when necessary, regilded at a trifling expense.*



* The monogram on the margin in which each letter contains a cross, and that from St. Peter's, Leeds, figured at page 37, have been thus prepared.

The Cross.

It would be altogether hopeless to attempt in this little volume any successful enumeration of the endless variety of significant forms, which the Blessed Cross has been made to assume, since perhaps no other object has been so perseveringly varied by man's ingenuity as this emblem of his redemption. A short sketch, with illustrations of some of those forms best adapted for the internal decoration of village churches, is all that can be attempted in this chapter.

In days when the symbolical meaning of church ornaments was more attended to, and better understood than at present, our forefathers seldom placed the plain Latin Cross in their sacred buildings; they so contrived, that while it failed not to remind the people of the tree upon which their Saviour died, the Cross also vividly suggested to them some hope, or inculcated some virtue.

In the very earliest days of Christianity, it appears to have been decorated with a profusion

of gold and jewels, and the ends of the limbs were richly finished in the shape of flowers or fruit, by which was meant to be expressed, the christian's belief, that though the Cross had been the instrument of the Saviour's ignominious murder, it had also become the emblem of his glorious victory over sin and death, and the fruitful source of the believer's liveliest hopes.

The herald, in the days of chivalry, joined with the pious ecclesiastic in giving significant forms to this sacred emblem and crosses in boundless variety, but all telling some story of the religious feeling of their ancestors, form an important part in the armorial bearings of many of England's ancient and noble families.

A very few of the simplest and most easily explained are here offered as examples :—

The cross “moline,” had its ends turned in all directions to express the universal diffusion of the blessings flowing from it.



The cross “potent” had each end terminating in the head of a crutch, indicating that it was the sure support of the aged and infirm.



The cross "evelane" was formed from four hazle nuts, (*nux evelana*) and

The cross "pomeè" had its ends finished in the form of balls or apples, both expressive of the fruitful reward to be derived from a reliance upon it.

The cross "botuné," terminating in the trefoil, had evident reference to the Trinity; while with the cross "fleurè," (finishing in the "fleur-de-lis,") it exemplified the miracle of man's redemption, ever budding and bursting from it; "patonce," composed of the root of the fleur-de-lis, indicated that the cross was the only certain root or foundation of all



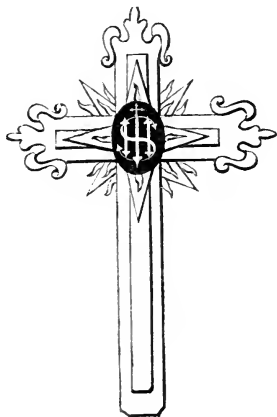
christian expectations. In this manner, through all the varied and fanciful forms which it assumed, some symbolical religious meaning was ever connected with the sacred emblem.

The gable crosses figured in the numerous recent works on christian architecture, afford admirable examples for embroidery. It is gratifying to know that many of these precious relics which had been barbarously removed, are now renewed and restored to their ancient places, where they are once more, as of old, permitted to indicate the house of God.

A prejudice, founded upon error, and sedulously fostered by superstition, has interfered with the proper and consistent use of the cross as an emblem of religion in the Church of England. This arises, in a great measure, from a mistaken connexion between the cross and the crucifix; the latter was introduced by the Romanists, with many irregular and superstitious observances; and when, at the Reformation, the Church was freed from these accumulated evils, and the crucifix swept away, the reforming fathers never meant that the cross should also be banished from the Church. It was left undisturbed until the days of the Commonwealth, and the hands of Puritan rebels alone removed this sacred symbol from the churches which

they desecrated. It is much to be regretted, that such a prejudice should still be maintained in this enlightened age and country, as if the peculiar emblem which seals the admission of members into the Church, was, nevertheless, something to be ashamed of, and therefore not to be openly exposed.

A large cross is sometimes embroidered on the front of altar cloths, with the sacred monogram placed within a shield or panel at the intersection, of which an example is given.

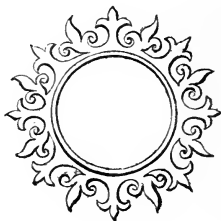


The cross used in the Greek Church is generally arranged with the four limbs of equal length, while in the Latin or Western Church it has been the custom (though not without numerous exceptions) to adhere more closely to the supposed original form, and the fourth limb is therefore considerably longer than the others.

The Gloria,

With Hints for its Improvement and easy Arrangement.

THE sacred monogram which is so frequently placed as an appropriate symbolical ornament on the front of the altar cloth, is usually surrounded by embroidery representing a halo or gloria. There appears to be one conventional pattern frequently used for this purpose, which is unhappily suggestive of the metal plates of the Sun Fire Insurance Company, rather than the holy purpose to which it is applied. It has no claim to antiquity, and there is little of grace or beauty in its arrangement.



It is here placed in juxta position with a flamboyant circle of corresponding size, which might be properly introduced in decorated churches; its flowing lines, according in style with the graceful tracery employed in ecclesiastical buildings of that period.

A great variety of beautiful and expressive forms were used in bye-gone days to surround the sacred name and other holy emblems. And of those, one of the most appropriate, and perhaps, the earliest, is that called the *vesica-piscis*; an acutely pointed oval, which may be found in various parts of our ancient churches.

This curious symbolical figure is supposed to have allusion to the Saviour, because the letters of the Greek word signifying a *fish*, correspond with the initial letters of certain other Greek words, meaning *Jesus Christ the Son of God the Saviour*. It is known, that during the Roman persecution, the early christians used symbolical figures understood only by themselves when communicating with each other by letter, and that in writing the name Jesus, they expressed



it by a fish, or the fish-like form now called the vesica-piscis.

Some antiquarians, however, assert that this device is merely a modification of the nimbus or gloria which assumes this particular form, when made to surround any figure which can best be encompassed by it, without unnecessary margin, as the figures of the Deity, Virgin, or Saints, in ancient paintings and conventual seals. I am inclined to coincide with this opinion, since I have met with one instance in which a fish is represented encompassed by a vesica-piscis, and I apprehend that the former was intended as the symbolical figure, the latter merely the halo so frequently found to honour the sacred person.

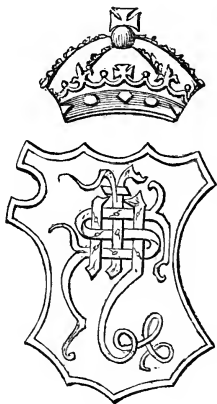


But whatever its meaning as an ancient and oft-occurring ecclesiastical emblem, it may with propriety be adopted as a frame for the sacred monogram.

Heraldic shields, of various forms, were introduced abundantly into the church during the later period of pointed architecture. These

were charged with religious symbols, including the sacred monogram. When employed for the purpose, care should be taken that the form of the shield is not of earlier historical date than the building into which it is introduced as an ornament.

A shield and monogram, surmounted by the crown of the period, may be appropriately used in old churches, where attention is paid to antiquarian consistency. Of these, an example of early and one of comparatively late date are annexed :—



Shields, or panels, of a strictly ecclesiastical character, however, are much to be preferred; and, of these, an abundance of beautiful forms may be found on the early sepulchral brasses and painted windows of our cathedrals.



The centre one of the above figures being formed of three arches and three angles, is well adapted to be used in a church dedicated to the Holy Trinity.

But whether the sacred name be placed within a shield, a circle, or an oval, it is essentially important that the field upon which it is worked, be, as nearly as possible, *filled up*. The ample margin which we delight to see in modern designs and drawings is altogether objectionable in any representation of ancient embroidery, and it will be found much better rather to encroach upon the border than to leave a blank space.

It is also very important to attend strictly to the rules for the proper heraldic arrangement of

metals and colours. Much of the rich and spirited effect of ancient work may be obtained by a careful observance of these two particulars, without which the most elaborate designs, however neatly executed, will inevitably fail to present any character of antiquity.

If but a tithe of the time and labour expended by young ladies of the present day upon Berlin wool needle work for slippers and reticules, could be diverted into the honourable channel of church decoration, the altar cloths in English churches would speedily assume a different and greatly improved appearance. It should be esteemed no slight honour to the fair artists to have the privilege of dedicating their work to the service of the church, where it would probably be preserved as an object of interest for many generations.

Nor is the task so difficult as at first sight it may appear. The selection of a correct design in accordance with the architecture of the church, and in keeping with its other decorations is a matter of the first importance, and indeed the only real difficulty. This done it may be executed in various modes, and of diversified materials.

As an example, suppose the shield and monogram figured below, to be fixed upon. It may be easily formed by the following simple process.

Let the design be carefully drawn of the required size, upon Bristol board, and the separate parts neatly cut out. Another Bristol board, tinted yellow, or gold colour, should be accurately cut to the size and form of the shield. This may be easily accom-



plished by tracing upon it the outer edge of the previous drawing. Over this, a piece of gold tissue or cloth of gold must be tightly stretched to serve as a field or ground work. The border may be covered with rich silk velvet, of a tint harmonising with, but some shades deeper than the altar cloth, and its margins, within and without finished by an edging of gold rope. The perpendicular portions of the monogram should, in the same way, be covered with the brightest scarlet, and the horizontal with brilliant

blue velvet. One of these colours should also be used for the Alpha and Omega, and the edges of all the letters covered with a gold cord of smaller dimensions than that used for the border. The parts are now ready to be put together, and the whole may be securely attached to the centre of the antependium (or front) of the altar cloth. To prevent the fibres and threads of velvet from unravelling, it will be found advantageous to wash over the back with a thin solution of isinglass. The antique crown may be placed over the shield, embroidered in gold thread and black silk; or it may be omitted, and the shield alone used.

If neatly executed, a monogram thus arranged will be found much in character with an old village church, and its effect greatly superior to what might be anticipated from so trifling an expenditure of time, money, or material.

But it must be obvious, that the good taste and skill of the fair artists, when once aroused, will not fail to suggest many modifications and improvements in the mode of executing this ornament. Instead of cloth of gold, blue or scarlet velvet may be used for the field, in

which case the monogram should be embroidered in gold ; or, to reduce the expense, if needful, woollen cloth may be substituted for velvet, and silk used instead of gold cord.

A magnificent border may be formed to correspond with this monogram, by placing upon a scroll of cloth of gold some appropriate scripture—the letters being cut, as before described, from black cloth or velvet—and the capitals and sacred name from similar material of scarlet.

Further remarks upon this subject may be considered unnecessary ; the time has nearly arrived when it will be taken up by those well able to carry it out with skill and taste, equal to, if not surpassing, that which, five hundred years ago, distinguished the ladies of England above those of all other lands, when their exquisite ecclesiastical needle work was appreciated and sought for throughout the Christian world.

Before dismissing this subject, I venture to suggest that the custom in our church of covering up the altar and its ornaments with brown holland, or entirely divesting it of any ornamental furniture, except on Sunday, though a

natural consequence of the disuse of the church, - during six days of the week, is yet very reprehensible. It is far from pleasant to find the hassocks, cushions, nay, even the chairs of the communion, huddled upon the altar, and covered with a sheet of dirty linen to protect them from the dust ; but instances of this inconsiderate conduct, on the part of the officials of the Church, are of too frequent occurrence. Surely, when we are, from habit, so jealously careful that all parts of our household furniture should be "fit to be seen," a little more attention might well be afforded to the altar. As a nation, we are distinguished for the domestic virtues of order and cleanliness, but these would lose none of their value, could we but persuade ourselves to carry them into the church.

The Altar Cloth.

THE origin of the altar cloth may probably be traced so far back as the pall thrown over the tombs of the early martyrs, which the persecuted christians used as their most honoured altars. More recently, it may be considered an enlargement of the decorated curtains which the Church of Rome hung on the front of her altars, and which were contrived to be drawn aside on particular occasions, that the shrine containing relics placed within might be displayed to the people.

When the front of an ancient altar was made of stone, it was generally richly carved and decorated with gold and colours. Occasionally, also, an opening was left partially covered with a trellis work of brass, or other metal, on which was worked the sacred monogram, or some other appropriate device. A vestige of this custom may be discovered in the circular or oval ornament which so often occupies the centre of the front of modern altar cloths.

The Church of Rome covers the top and ends of the altar, upon all occasions, with white linen; and on the front is suspended an antependium or frontal, of some rich stuff, which (with the ceremonial vestments of the priest) should vary in colour according to the solemnity of the season.

Upon ordinary days, the colour employed is green; black is reserved for Good Friday and occasions of mourning for the dead; purple for Lent and during the penitential seasons; white on the Festivals of our Lord, the Virgin, Angels, and of Saints who were *not* martyrs; and red on the feasts of Apostles, Martyrs, and of Penticost.

Though the custom has been in great measure discontinued in the Church, yet some trace of it may still be met with in its decoration with holly and other evergreens at Christmas: in the mourning dresses used by the laity of the higher classes: and the substitution of a crape for a silk scarf by clergymen on Good Friday; and in the nearly universal assumption of gay holyday costume, by people of all grades, on the great feast of Easter.

I do not presume to offer any opinion respecting the policy of reviving this custom, yet I may be permitted to say that it has at least the advantage of forcibly reminding the people of the anniversary of important religious events. And I cannot but remark, that while we habitually cover the altar with black for months after the death of royalty—the incumbent of the church, or its lay patron, regardless of the important festivals which may occur during the time—we may safely concede the propriety of a similar sign of mourning on the recurrence of that solemn day when the Saviour suffered the worst pangs of humanity for the redemption of a fallen world. This subject has engaged the attention of some of the clergy of our Church; in proof of which, I was called upon to provide modest altar cloths of purple for the use of the Temple Church, and a few others during the Lent of last year.

A referenee to the inventories of furniture and utensils existing in some of the churches, previous to the Reformation, proves the extraordinary attention paid at that time to the decorations of the altar cloth.

The parish church of Melford, Suffolk, had of these articles alone—

“An altar cloth of white branched damask, bordered about with green velvet.

Two altar cloths of tissue and crimson velvet.

An altar cloth of white damask.

An altar cloth of blue damask, with garters upon the same, the gift of.

Three altar cloths *for every day*, the gift of Joan Foot.

Ten good altar cloths.

Twenty-two altar cloths *which are simple*.

An altar cloth of diaper given to the high altar by Mrs. Chester.

One for Lent with whips and angels.

An altar cloth *painted*, the gift of Maid Aleyn, of Bury.

A *stained* altar cloth for every day.

A good stained cloth of the Trinity.

A black buckram cloth upon the altar.

Two altar cloths white, the gift of the brothers of our Lady Guild, in the year of our Lord 1529.

Altar cloth, of satin of Brydges, in panes, and with flowers, and a little image of Jesus in

the midst of the said cloth, which mother Thressor, otherwise called Clementi Thressor, bequeathed Anno Dom. 1526, which cost 31s. 8d.

A red coverlet for the fore cloth of the High Altar.

An altar cloth of cloth of Bawdken.”*

This list does not include various linen cloths and corporals belonging to the same church, which will be referred to in another chapter.

Probably these altar cloths were merely frontals of much less size than those now used, and were intended for the service of four or five minor or chantry altars, besides the high altar. Still, the fifty altar cloths, many of which were of rich and valuable materials—employed in the services of one parish church of no unusual wealth or importance, contrasts unfavourably with the solitary and often shabby covering found in some of the largest and wealthiest churches of the establishment. It is, however, my pleasing duty to record that the pious gifts of the “Maid Aleyn” and “Widow Thressor,”

* Neal and L. Keaux English Churches.

are not without worthy parallel in the present day. Were I not aware that the good feeling which prompted the gifts would be offended by their publicity, I could adduce a long list of altar cloths presented to churches, (and of which I have been honoured as the medium), not only by the noble and wealthy of the land, but in many cases by the combined contributions of the poor; while in not a few instances they have been gratefully presented as thank offerings for special mercies.

Having successfully manufactured simple and inexpensive altar cloths for village churches, which, though by no means pretending to richness or elegance, are yet preferable to the objectionable cotton velvets, and other perishable materials, sometimes used through the poverty of the Church, or the carelessness of its wardens. I proceed briefly to describe them, premising that they are intended only to supply that covering for the altar of "decent stuff," which the bishops found it necessary to recommend two hundred years ago.

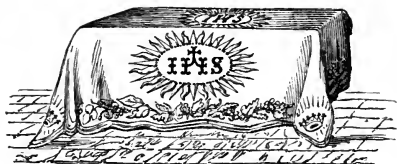
The cheapest and simplest kind is manufactured of ingrain crimson worsted, and has the

sacred monogram, with a cross and gloria “damasked” upon its top and front.



The colour is permanent and the fabric may be washed without injury—it is made in three sizes at 30s., 35s., and 40s., which brings it quite within the reach of even the very poorest Churches.

This altar cloth however is liable to the objection, that unless lighted from the front, the monogram is obscure from being of the same colour with the cloth. To remedy this an altar cloth, has been prepared of somewhat richer design. The ground being of plain crimson, and the ornamental portion damasked in gold colour. A wreath of “grapes and wheat ears,” with “celestial crowns” add to its enrichments. It is an altar cloth well adapted for the use of country churches. The price varies from two to three guineas, in three sizes.



It may have been the facility of procuring these altar cloths at so small an expense, rather than any intrinsic merit they possess, which has led to their somewhat extensive adoption in the church—and though they have been of some real service in supplanting most objectionable fabrics, it must also be acknowledged that they have been occasionally placed in situations which they are altogether unworthy to occupy.

The design last described has been prepared in ruby and in crimson silk, with the ornaments in gold colour. The price varies with the size, from five to eight pounds, and it has been considered a rich and appropriate altar cloth for small churches or chapels.

But it must be confessed that it is better to *make* than to *manufacture* altar cloths, since they admit of the introduction of an almost endless

variety of appropriate ornaments, and uniformity of design in church decoration, is rather to be deprecated than encouraged.

The most objectionable, and after a few months use, the shabbiest of all materials employed for altar cloths is *cotton velvet*, and it is only noticed for the purpose of warning churchwardens to avoid it. A much preferable material is woollen broad cloth, which may be purchased at any price from 7s. to 24s. per yard. But as the ordinary width is not sufficient to cover an altar of the usual size without a very objectionable join, cloths have been prepared in various shades of crimson, ruby, and Bishop's purple, seventy-two inches in width, and of several qualities, which has conveniently obviated this objection.

Rich silk velvet is undoubtedly the fabric best adapted for altar cloths, and if the colours be properly dyed, it will prove the most durable of all materials.

Considerable experience induces the recommendation of that now manufactured in Spitalfields, in preference to the velvet either of Lyons, Genoa, or Holland—an excellent quality

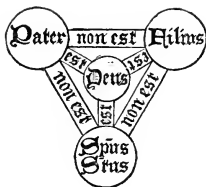
20 inches in width, can be supplied from 15s. to 17s. 6d. per yard, and the very richest church velvet, 22 inches wide, at 26s.

There is a kind of worsted plush called Utricht velvet, which makes a durable and handsome altar cloth. It is imported with figures embossed upon it, and in this state has been much used for domestic furniture, and hangings in large public buildings. The designs are, however, by no means in accordance with church architecture, and the figured velvet is altogether less adapted for altar cloths than that which is quite plain. It costs about 12s. 6d. per yard, and may be procured in various shades of crimson or ruby.

Presuming crimson to be the colour selected, its particular shade is still worthy some consideration. In old parish churches, where the chancel windows are mostly filled with *white* instead of the original coloured glass with which their great expanse was at one time magnificently obscured, an altar cloth of *bright* crimson would be "all too gay" and a shade of ruby or maroon colour is much to be preferred. But where the light is scanty, or emitted through

stained windows, a more brilliant colour may be advantageously employed. For this, however, no general rule can be safely advanced, and all that can be urged, is a careful and judicious selection of colour, bearing in mind that the altar as the principle feature in the picture, should have all the minor accessories subordinate to it. Nothing can be more offensively objectionable than an eastern window gaudily ornamented with modern heraldry, and beneath it a paltry and ill conditioned altar. A general tone of one colour will be found preferable to a great variety of tints, and the whole should be so harmoniously arranged *as to lead and direct the eye and the attention of the worshipper to rest upon the altar.*

The border and front of the altar cloth, admit of being decorated to an almost unlimited extent; and afford ample scope for the exercise of ingenuity, skill, and good taste. I have already noticed the appropriate emblems IHS, the cross, with the nimbus or gloria, but there are many other subjects which may be selected for the same purpose; as, the following ancient device setting forth the doctrine of the Trinity;



the initials I.N.R.I. recalling to the memory of christians the inscription on the cross. “Jesus of Nazareth, King of the Jews.” The “Agnus Dei,” or Lamb of God. The dove emblem of the Holy Ghost, or the word Jehovah in Hebrew characters יהוה and (at the corners) the symbols of the four evangelists, any of which may be introduced with propriety. In addition, pious and appropriate scriptures, embroidered in letters suited to the style of the church may be disposed either in scrolls or as a border.

Any indication of the party presenting the altar cloth, as a crest or name, should be carefully avoided, for this would be to divide that honor which should be altogether His to whose worship the church is dedicated, this is mentioned with some reluctance, but not

without hope of the remark being useful, since nothing but a want of consideration permits the use of coats of arms, and other similar subjects, on the altar cloth; or the engraving devices, with inscriptions, recording the circumstances of their presentation upon communion plate.

I do not recommend the embroidery of any device upon that portion of the cloth placed on the top of the altar. It cannot be seen to advantage, and it may interfere with the stability of the sacred vessels. I am induced to offer this remark, as my manufactured altar cloths have the sacred monogram on the top, as well as the front of the table. The pattern, however, being *damasked*, and of uniform thickness with the rest of the cloth, the objection stated does not apply to them, while the repetition of the device adds to the richness of the cloth, without any additional expense.

When the altar table is isolated—and particularly when it is placed upon an elevation as previously recommended—the altar cloth should cover it upon all sides, reaching to, but not resting upon, the ground; to effect this, it is necessary to cut off the corners in a circular

form, care being taken accurately to adjust the height. When thus prepared and placed upon the table, the altar cloth will fall at each corner into two,—or at most, three,—graceful and nearly perpendicular folds.

When the altar is placed—sideboard fashion—against the eastern wall, it is of course unnecessary to cover the back, but the corners in front should be arranged in the manner I have stated above. Sometimes the corners are allowed to remain and to sweep the ground in heavy folds; this arrangement, suited to Grecian or Roman architecture, cannot be objected to in a church built in either of these styles, though it is obvious that festooned or horizontal drapery is altogether inconsistent with the spirit of pointed architecture. This plan has the farther disadvantage of inconveniently obstructing the clergyman from passing close to the table, and it is not unlikely to be the occasion of unpleasant accidents.

A tight cover is frequently fastened to the altar, with a narrow fringe running round the edge of the table. This I have noticed in churches, which, in many respects, may be

looked upon as valuable examples of ecclesiastical propriety; and it is therefore not without some hesitation that I state what appear to me to be objections to this arrangement.

It necessitates the use of *one* altar cloth for ordinary occasions, and for fasts or festivals; for if others be used, they must be placed over and obscure that which is fastened to the table. And further, it imparts a stiff and ungraceful, *chest-like*, appearance to the altar.

In all these cases, I have presumed the necessity, or, at least, the expediency, of an entire covering for the altar; but when its front is panelled either in stone or wood, and ornamented with appropriate sculpture, it is much to be preferred, that upon ordinary occasions the front be uncovered. The altar cloth should then be made of the same width as the top of the table. Or, if the design admit of such an arrangement, it may be brought a foot or more over the front, care being taken that panels, niches, or other carved work, be either altogether exposed, or entirely covered. To cut any niche, or other ornament, in half, by a partial covering, is always offensive to the eye.

The altar cloth is usually finished with a fringe. This, in former times, was merely the unravelled threads of the fabric itself, and was made by withdrawing a portion of the horizontal warp: it should therefore always be attached to the edge, and never *laid upon*, the material it is meant to ornament. For the same reason, also, it should be of similar texture and colour with the altar cloth; but as a strict adherence to this rule would prevent the use of silk fringe upon a broad cloth, or of gold fringe upon a velvet altar cloth, it is not perhaps of sufficient importance to be insisted upon.

The fringe should be so rich and thick as to prevent its being seen through; but, at the same time, quite plain and free from the occasional heavy ornaments met with on those used for modern furniture.

A handsome *silk* fringe, of four to five inches deep, will cost from 6s. to 10s. per yard; and a similar fringe in gold from 25s. to 30s.; both are greatly improved by the addition of a worsted fringe, similar in pattern and tint, placed behind them as a lining, a plan which, at a trifling expense, greatly increases the richness of their appearance.

A reference to the list of ancient altar cloths, already quoted, shows that our ancestors, three hundred years ago, availed themselves of all the varied fabrics of the loom and the needle, for the embellishment of their churches. Damask and brocade, velvet and satin, buckram, and cloth of gold, were all employed for the purpose, and these were enriched by embroidery, painting, and staining—the last probably an early name for printing in colours—rich carpets, and tapestry of foreign manufacture, were frequently used; and ancient altar covers of *leather* may yet be found in some of the old churches in Yorkshire. To this chapter is appended the quantities of material, with the expense, of four altar cloths, of medium size, intended to cover the top, front, and ends of the altar.

1.

ALTAR CLOTH OF BROAD CLOTH.

£. s. d.

3 yards crimson cloth (2 yards wide)			
12s.	1	16	0
7 yards antique worsted fringe, 1s. 6d.	0	10	6
Sacred monogram of IHS, in gold coloured cloth, edged with gold cord..	0	10	6

	£.	s.	d.
Lining of worsted stuff	0	10	0
Making up altar cloth	0	5	0
	<hr/>		
	£3	12	0
	<hr/>		

2.

RICHER ALTAR CLOTH OF BROAD CLOTH.

3 yards fine cloth (2 yards wide) 16s.	2	8	0
7 yards wool fringe, with silk head, 2s.	0	14	0
Sacred monogram of IHS, handsomely embroidered in gold	3	10	0
Lining of worsted stuff	0	10	0
Making up altar cloth	0	8	0
	<hr/>		
	£7	10	0
	<hr/>		

3.

HANDSOME SILK VELVET ALTAR CLOTH.

9 yards 20 inch silk velvet, 17s. 6d..	7	17	0
7 yards rich silk fringe, 8s.....	2	16	0
7 yards worsted ditto, 1s. 6d	0	10	6
Sacred monogram, richly embroidered in gold	3	12	6
Lining of worsted stuff	0	10	0
Making up altar cloth	0	8	6
	<hr/>		
	£15	15	0
	<hr/>		

RICHEST SILK VELVET ALTAR CLOTH.

	<i>£. s. d.</i>		
9 yards 22 inch richest church velvet,			
26s.	11	14	0
7½ yards gold fringe, 26s.	9	15	0
7½ yards wool fringe, 2s.	0	15	0
Richly embroidered gold IHS, en-			
circled with gloria	10	10	0
Lining of worsted stuff	0	10	0
Making up altar cloth	0	16	0
	<hr/>		
	£34	0	0
	<hr/>		

Church Linen.

THE custom of spreading upon the Communion table or altar a white linen cloth at the celebration of the Lord's Supper, appears to have existed from the very earliest days of the Church. St. Optatus Milevitanus writing, A.D. 370, says—"Who amongst the faithful is ignorant, that when the holy mysteries are offering up, the boards of the altar are covered with a linen cloth?"—and this practice has been uniformly continued to the present day.

The Greek and the Roman Churches use two or more covers of linen, and the latter retains this material, at all times, upon the top and ends of her altars, which is not usually otherwise ornamented than by five small crosses (to prevent its use for secular purposes,) and the addition of lace or fringe to the ends. The linen

used by the Presbyterians in Scotland is quite plain, and though only displayed once or twice in the year, is generally of fine texture, and of dazzling whiteness.

The Church in England has been long accustomed to cover or swathe the altar entirely with white linen at the celebration of the Holy Communion, and the particular fabric used for the purpose is that called *damask*, ornamented with the same familiar devices and patterns which are employed for ordinary domestic purposes.

There is no authority, except custom, for the altar being entirely covered with linen. The rubric merely directs that the table shall have "*upon it* a fair white linen cloth at the time of communion." Perhaps it may have originated in the poverty of the Church and clergy after the restoration, which prevented the renewal of the necessary coverings, neglected or desecrated during the rebellion. This may indeed be sufficient reason for the *introduction* of the practice, but it is melancholy and lamentable that in thousands of the Churches of England an entire envelopment of the altar, when approached at communion is even now imperatively necessary,

on the score of decency alone. This subject, however, begins to obtain the attention of the guardians of our Church, and in numerous instances where correct altar cloths have been procured, the linen is brought only to the edge, or half way down the front of the table. In a few cases a border of lace has been added to the linen cloth, which greatly increases the rich appearance of the altar, though this application of a comparatively modern practice, however unobjectionable in itself, should not be hastily countenanced, since it has already afforded, and doubtlessly will continue to afford, grave opportunities for evil speaking to those who are but too much disposed to cavil at every improvement in the accessories of the Church, and which with equal ignorance and presumption they stigmatize as being of necessity in the direction of Romanism.

Though linen, damasked in patterns representing scripture subjects, is occasionally met with, yet it appears to have been manufactured rather for domestic than ecclesiastical purposes, and its preservation in the Church may be attributed to the devices which however

can scarcely be considered appropriate, as they are generally passages from the lives of David and his sons. In no case have I succeeded in finding any ancient linen with appropriate and distinctive emblematic designs, or which had the appearance of having been made exclusively for the service of the Church.

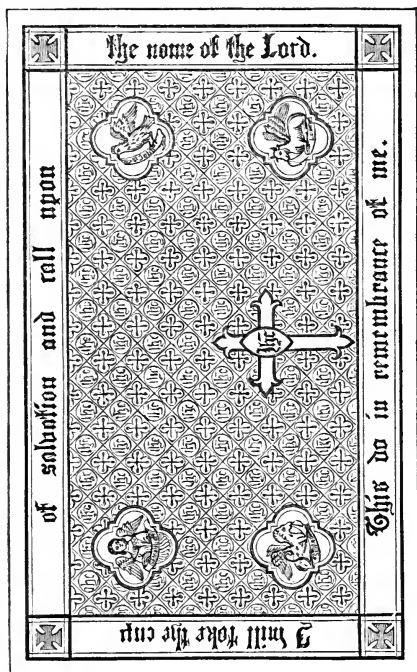
A few years ago I was made painfully aware of this want, by observing upon the altar of a country church, what should have been a "fair linen cloth," but which displayed offensive evidence that it had been recently employed for domestic use. This induced me to attempt the manufacture of linen cloths having the sacred name on the front and top: and napkins bordered with simple ecclesiastical devices. These, though of humble texture, were well adapted for the use of a country church, and the avidity with which they were purchased, sufficiently proved that they were acceptable to the clergy.



Something better was, however, evidently wanted, and about a year ago I prepared a second cloth of finer material, and enriched ornaments, corresponding in pattern with the altar cloth figured on page 64.

Of these two devices upwards of a thousand are now in use in the Church, and I receive numerous and most gratifying assurances that my humble effort to improve this item in the accessories to her service has been more useful and important than I ventured to anticipate.

Stimulated by unexpected patronage, and anxious to keep pace with the rapidly increasing taste for, and knowledge of, church furniture now so evident in England, I have recently prepared a third linen cloth of elaborate design, which I venture to believe may not be out of place in the richest and most perfect ecclesiastical edifices.



ENRICHED "FAIR LINEN" COMMUNION CLOTH.

This cloth is satin damask, of nearly the finest quality manufactured in this country. The entire field is cancellated and diapered with alternate quatrefoils and circles, each circle containing the letters IHC, and each quatrefoil a cross botanèe. In accordance with a beautiful and appropriate custom of the Greek Church, I have introduced at the corners the evangelistic symbols, (copied from a brass of the 15th century, in Winwick Church, Lancashire,) and on the centre of the frontal a large cross fleurè, having at its intersection a vesica piscis, surrounding the sacred monogram. As a border to the frontal, the words "This do in remembrance of me," and upon the other three sides similar borders with the scripture, "I will take the cup of salvation and call upon the name of the Lord."

When used over a handsome altar cloth, this linen admits of being so arranged that the border containing the inscription, alone hangs over the front, that portion with the cross fleurè occupying the centre of the table.



The fair linen cloths, previously described, admit of the same arrangement, either by doubling them lengthway, or passing the superfluous width behind the altar.

The napkin or “corporal” intended to be used with the cloth last described, is diapered in a similar but smaller device. The centre consists



of a medallion, containing the “Pelican in her piety,” from a fine brass, formerly in Saffron Walden Church, which had a scroll over the bird, with the inscription, “Sic Ch̄s delixet nos.” But this, in deference to the rubrical orders, that the services be conducted in the vulgar tongue, I have translated on the napkin, “Christ so loved us,” though in opposition to the wishes of some learned antiquarian friends. The sides of the napkin are bordered with the scriptures:—“My flesh is meat indeed.” “Eat of my body.” “My blood is drink indeed.” “Drink ye all of it.” All the inscriptions are faithful copies from the black letter used in England at the period of the transition of her church architecture from decorated to perpendicular.

Though the “fair linen cloth” for the table, and that to lay over the elements after the communion, are the only linens expressly ordered by the Church, or recognised by her rubrics, yet I have ventured to manufacture two others, which I presume to recommend on the ground of their convenience and propriety.

Most clergymen have experienced inconvenience from the want of some napkin or towel to

wipe the hand after immersion in the font—some permit it to dry by natural evaporation—others use the sleeve of the surplice—and not a few the *pocket handkerchief*. Propriety! convenience!! and decency!!! all seem to demand a hand napkin for the occasion.

It is the custom of others to wipe the lip of the chalice after every communicant. Of the propriety of this course I do not presume to judge. It is enough for me that such is the case. And, if so, then surely appropriate napkins should be set apart for the purpose. But even under ordinary circumstances, accidents may occur during the service, which render the presence of one or more hand towels a matter of expediency. I need only allude to the infirmities of sickness, or palsied age, to have my meaning understood.

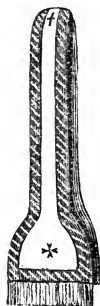
Our Presbyterian neighbours in Scotland invariably use a hand towel or “maniple” after baptism; and I venture to think that the introduction of a similar napkin of correct form and consistent decoration may be of use in our Church.

After much careful consideration, I have prepared a damask napkin or maniple, of six inches in width, and convenient length. At the ends, the dove (emblem of the Holy Spirit) descends on the sacred monogram IHC, and the borders are ornamented with a wreath of grapes and wheat ears.

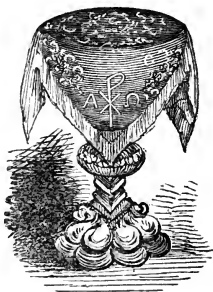


This maniple corresponds in form with the napkins still used in eastern countries, and which, on occasions of ceremony, are always presented by an attendant to any honoured guest, that after drinking he may wipe the lips ; for this purpose, the attendant carries the napkin over his *right* arm. In the Romish Church, the symbolical ornament, called the maniple, is suspended over, and fastened to, the *left* wrist. From the earliest period in the history of the Church, such a napkin was employed in her services ; but it shared the same fate with many of her ordinances, and nearly all her vestments, which, in the hands of the Romanists, were so overlaid with adventitious ornament, as to be of no practical use ; and in the case of the maniple,

this may have been accelerated by the denial of the cup to the laity. Certain it is, that the maniple now worn by the priests of the Roman Church, is no longer of the slightest use, and has become a merely ornamental—(or, at the best, a merely symbolical) portion of the sacerdotal vestments. Though there are numberless evidences that the maniple of the early Church was simply a long narrow strip of cloth, with fringed ends, that now used in the Romish Church has bulging terminations; and, besides other ornaments, is marked with three crosses.



The other napkin which I have ventured to recommend, is intended as a veil or covering for the chalice. Formerly this vessel was invariably provided with a cover, and the necessity for such an appendage



must be apparent, when it is recollected, that during the summer months, flies, wasps, and other noxious insects, are attracted by its rich contents. In the almost invariable absence of a proper cover, I have prepared a small transparent napkin of cambric, embroidered with appropriate devices,* which can be thrown over the chalice. Its propriety and convenience have been warmly acknowledged by many clergymen, who habitually use it.

It must be obvious that all the articles described in this chapter, afford opportunities for the execution of amateur decorative needle-work. What I have *manufactured* in damask, admits of being much better *made* in embroidery; and needle-work has the additional advantage, that it may be varied to almost any extent, while every alteration in the patterns of woven damask is attended with great expense and trouble.

It is true, that the embroidery of a linen cloth, of sufficient size to cover the altar, would be a considerable task, if worked with the same elaborate ornaments which I have produced in damask; but this is by no means necessary; the

* 15s. each.

sacred monogram, or some other religious device, worked on the centre of a cloth of fine linen, would sufficiently mark it as set aside for sacred uses; and such a cloth would be a worthy, and, no doubt, an acceptable offering. But, after all, the embroidery of a rich corporal would not require a greater amount of time or labour than is frequently expended on a chair cover, ottoman, or other object of domestic ornament and luxury. Surely the pleasing duty of executing such work, with the knowledge of how much the Church stands in need of it, must, ere long, stimulate the ladies of England to an exercise of their acknowledged skill in decorative embroidery.

The Floor of the Chancel and its Coverings.

THIS portion of the Church has suffered as much as any other from the carelessness or bad taste of its guardians. A piece of torn matting, or a worn and faded carpet of the commonest bedroom pattern, has long been thought good enough for country churches; and even in cathedrals, and other magnificent sacred structures, no attempt has been made, until recently, to appropriate to this purpose, any consistent or distinctive covering.

The revived manufacture of encaustic tiles, which, in the palmy days of church architecture, were largely used for the purpose, has, to a certain extent, remedied this deficiency, though their cost, with the contingent expenses of carriage and laying down, prevents their use in any other than wealthy and highly decorated churches.

Their intrinsic beauty, great durability, and the circumstance of their having been used by our ancestors for the purpose, point them out as a most appropriate pavement for the chancel. It is to be hoped that an increased demand may stimulate the spirited manufacturers to the discovery of some less expensive process for their production.

Meantime, it may be suggested that the intermixture of about one-third emblematic figured tiles, with plain tiles of the same size, made from red or yellow clay, which may be prepared in many localities at a comparatively trifling cost, would form an economical and elegant pavement, more effective in truth than those in which figured tiles have been exclusively used.

In ancient times, our ancestors were not content to use even these gorgeous mosaics as the sole covering for the chancel. There are frequently met with in church inventories, "coopertoria carpets, pede-cloths, and tappets," which there is reason to believe were all various descriptions of coverings laid over the tiles in the vicinity of the altar, and which

accorded in their colours, and the richness of their decoration, with the solemnity of the festival at which they were employed.

In many instances these appear to have been presented to the Church by the neighbouring nobility or wealthy laymen, and the ornaments were frequently representations of the armorial bearings of the donors. Thus, at York Minster, there were, among others—

“Two large carpets, one of which has garbs; the other the arms of the Lord Scrope.”

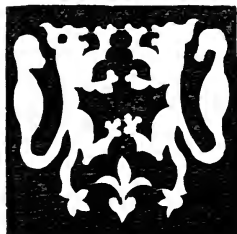
“A white carpet with double roses.”

“Three blue carpets, with the arms of Pakenham.”

It is much to be desired that this becoming custom, of placing on the *floor* of the church, emblems of worldly distinction which are but too frequently arrogantly intruded—as it were between heaven and earth—into its *windows*, should again be resumed by the right minded churchman.

Two years ago, I prepared a covering to be placed within the communion rails, of thick woollen cloth, having upon it eight devices, copied from ancient encaustic tiles, and exactly

representing them in figure, size, and colour. They are mingled together without formal arrangement, and mostly consist of emblematic figures—as lions, dragons, and adders, having reference, in all probability, to the scripture. “Thou shalt go upon the lion and adder! the young lion and the dragon, thou shalt tread under thy feet.” With these are mixed other ornamental designs,



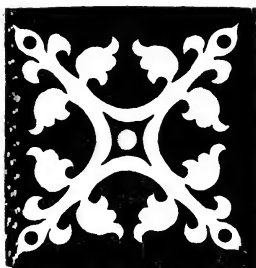
though it is possible that they also had a symbolical meaning in the eyes of their original inventors.

Though this tile or pede-cloth labours under the serious objection of appearing to be that which it is not, yet its appropriate emblems—its distinct ecclesiastical character—and its trifling expense,* have induced its adoption in country churches to an extent I did not anticipate. At the same time, I have to regret its use in churches where it is unworthy of a place, and in others of classical architecture, in which its gothic devices contrast incongruously with the other ornaments.

To obviate this objection, I have prepared a second tile cloth, which represents plain diagonal tiles, alternately red and yellow, or black and



* 7s. 6d. per yard, two yards wide.



red; and also pede cloth of thick blue woollen cloth seme (or powdered) with stars, of gold colour. This has the five pointed antique star, either plain or encircled, with a nimbus; and the effect on the chancel of an old and well lighted church, is both beautiful and characteristic, though it finds less favour with the public than the cloth with emblematic tiles.

None of these cloths, however, are good enough to be used with propriety in any wealthy or richly decorated church, and this has induced me to prepare a church carpet, of superior



quality and correct ecclesiastical design. It is arranged from a very ancient church paving tile, and woven in two shades of crimson, though the loom is so constructed, that the colours may be varied, and additional tints introduced to harmonise with the stained glass of an eastern window. The pattern is quiet and unobtrusive, yet it has a distinctive ecclesiastical character, and is altogether different in appearance from ordinary domestic carpets.

It is made in two qualities: that called Brussels—and another, which though more expensive, is very much preferable, called velvet or pile carpet.* Corresponding carpets have also been prepared as a covering for the stairs leading to the pulpit and reading pew.

But as a church carpet presents an excellent opportunity for the combined labours of a limited number of ladies, I solicit the attention of my fair readers to the following suggestions, for their guidance, in preparing a

CARPET FOR THE CHANCEL OF A PARISH CHURCH.

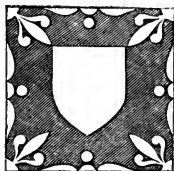
* Brussels, 4s. 6d., and velvet 10s. 6d. per yard, 27 inches wide.

The entire space may be divided into squares of from eight to eighteen inches each, depending upon the size of the chancel, and the number of ladies who may be allowed to participate in the work.

The centre of each square may be occupied by an elegantly formed shield, of one uniform design, and in strict accordance with the architecture of the church; at all events, care must be taken that the shield be not of a form of *earlier* date than the building. A Saxon or Norman shield, for instance, would be out of place in a church of perpendicular architecture, though there would be no objection to a Tudor shield, in an early English church, since the carpet cannot be supposed a part of the original furniture. Should the church contain any good and ancient example of a shield, it may be safely copied for the purpose, and its form adopted, for the centre of each square of canvas.

This done, the portion surrounding the shield should be filled up with a uniform gothic device, so contrived, that when the squares are joined they may form a perfect pattern. Two shades only should be used for this purpose—as crimson

for the light and ruby
for the darker portions ;
and to secure uniformity
of tint, these wools should
be purchased in one par-
cel, by subscription, and



afterwards divided among the contributors. The gothic device may be adapted to the style of the church ; and to ascertain the effect of the squares when joined, it is only necessary to place the edge of the drawing against a mirror, when the repetition of the device will at once point out any error in its arrangement.

Thus far, all the squares would be alike :—but to avoid the tiresome sameness of employment which divests work of this kind of much of its interest, I would leave the filling up of the shields with appropriate and characteristic devices to the good taste and ingenuity of the fair artists.

Armorial bearings may be suggested as a proper subject for this purpose ;—which, admitting of varied and rich colouring, yet presents no greater difficulty in execution than may serve as an interesting stimulus to the work. Any ancient copy of arms should be used in preference

to the neat and trim heraldry of modern days ; would be found less difficult to copy, and accord infinitely better with the surrounding ornaments. The tinctures and metals should be represented, as nearly as possible, by wool, silk, or metal threads of the same shades.

An examination of such *early* ecclesiastical tiles as remain for the inspection of the antiquary, clearly shows that it was the custom of the Christian Church in the 13th century to cover the floor of the chancel with heraldic devices ; and it is worthy of remark, that the good taste and right feeling which prompted our ancestors in those comparatively pure days of the Catholic Church, to place the cherished and valued emblems of their earthly honour and military renown on the floor of God's house, excluded such ornaments from the windows, an example seldom followed in modern times. It is lamentable that a want of consideration, or the habit of unthinkingly following a fashion, without enquiry into its meaning and origin, should have placed in the Churches of England so many monuments in glass and in marble of man's pride and presumption.

Recent writers have successfully directed public attention to the subject of these marble absurdities, but much is still required to free our sacred buildings from their glaring improprieties in glass. It is obvious, that the only subjects which can be correctly admitted as ornaments in a church window, are such as may suggest to the spectator that heaven to which his holiest aspirations are directed. Hence, the introduction of devices emblematic of the attributes of the Godhead, and the figures of saints and martyrs in our ancient windows. In melancholy contrast with this; witness the wealthy modern churchman raising his hopes and his eyes in faith to heaven, after the blessed communion of his Lord and Saviour; his vision,—mentally as well as physically,—obstructed by the emblems of his own worldly pride surmounting the altar, and the name, and the very cross of Christ. Can he at that moment hesitate to confess that the only place within the church for the display of heraldic achievements is the *floor*?

In attempting to advocate their exclusion from the windows of the church, I must not

be supposed to slight or undervalue the use of armorial bearings; on the contrary, I venture briefly to suggest, that the same reasons which would induce the appropriation of such emblems as decorations for the floor of the church, render their similar use in any less holy place, altogether improper, and that the representations of heraldic subjects, as the Arms of the Kingdom, Garters, and other insignia of nobility sometimes met with on modern domestic carpets and hearth-rugs, are only less objectionable under the feet in our dining rooms, than in the windows of our churches.

Armorial blazonry on a church carpet, has the farther advantage, of being essentially consistent with gothic, or rather with church architecture. When the early Cathedrals of England were built, her valiant Princes, Peers, and Knights, next to their God, valued their honour; and many a cognizance earned by enthusiastic valour in the Crusades, had almost, if not altogether, a religious origin. It may have been the shield with "bloodie crosse" of some brave but unsuccessful knight, who fell in conflict with the "Paynim," hung as a

precious relic in the church where he had been wont to worship, by his trusty squire, or valiant brother in arms, which first gave rise to the now abused custom of crowding sacred buildings with the arms, not of departed worthies only, but of persons still living, who have daily opportunities of witnessing this unworthy, though, in most cases, unthinking exhibition.

But to return to our carpet. There may be some among the contributors who do not boast the possession of any emblems of hereditary honour; to these may be assigned the arms of the town, or city, and of the diocese in which the church is situate. The arms of the officiating clergy, whether rector or curate, should not be omitted.

It is not necessary however, that all or any of the shields, or central spaces, be charged with heraldic subjects. An immense variety of other devices may be correctly employed. But before enumerating or suggesting them, I would desire to point out, that they should be exclusively such as are dishonoured by being trodden under foot. Thus, there would be an evident impropriety in placing the sacred name,

the blessed cross, or any emblem referring to the Deity and His attributes, in such a situation. And further, that in working such devices as are not strictly heraldic, two colours only should be used, one of which must be *yellow* or *white*, but that in no case both *yellow* and *white* be mingled in the same shield. This arrangement may appear somewhat arbitrary ; but it is in accordance with the ancient laws of design, and an attention to it will not fail to produce a pleasing result.

I suggest, in the following list, a few only of the subjects which, in addition to, or instead of, heraldic devices, may be fitly employed in decorating a church carpet :—

The cypher or initials of any departed friend or relative.

The initials of the artist, or any device illustrative of the profession or trade of her family.

Lions, adders, and dragons.

Crowns of various forms.

Stars and flowers, especially the rose, lily, and fleur-de-lis.

Any short and appropriate scriptures ; embroidered in black letter.

The two colours used to fill up the shield should contrast strongly with each other ; and as shades of crimson will preponderate outside the shields, that colour should be sparingly employed within them.

In arranging the squares when completed, the points of the shields should all be placed westward, and the heads or tops towards the east. The colours should be carefully contrasted ; those portions objectionably executed, placed in the least conspicuous situations ; and the whole, strongly lined with two or more folds of canvas or baize.

I venture to assert, that a church carpet, arranged with ordinary skill, in the manner here indicated, will not fail to produce a pleasing effect, and be in perfect keeping with an ancient church ; and it would doubtless be valued and prized in no slight degree, by the descendants of those who may have dedicated a portion of their leisure hours to the honour of GOD, in the embellishment of His house of prayer.

The carpet I have described is intended as a covering for the entire space within the communion rails. But where encaustic tiles are used,

such a covering would, of course, be unnecessary. A small rich carpet however, should be laid before the altar, and others still smaller at the ends. These should be fringed, and they admit of being elaborately embroidered; doubtless, the pede-cloths and tappets used in former days were of this size and form.

There is a feeling of discomfort in standing upon bare tiles, and of insecurity in walking over those which are highly glazed, that renders a partial covering very important; and the rich and varied colouring of a highly decorated pede-cloth, is really a necessary accompaniment to a painted window and embroidered altar cloth.

The Chancel.

IN many parish churches the rich panelling and elaborate tracery which decorated the walls of the chancel, were ruthlessly torn down by the soldiers of the commonwealth; and naked, or at best, *white-washed*, too many of them remain to the present day; melancholy evidences of the sacrilegious outrage.

When any attempt at restoration has been made, it is generally in a style of ornament entirely at variance with the rest of the building; and often objectionable, from the introduction of symbols, and emblems, having reference exclusively to pagan and idolatrous worship.

Fortunately, however, numerous beautiful examples have been spared to assist and guide modern churchmen in the delightful duty of "Restoring the Temples." I do not venture to enter upon the details of delicately chiselled stone niches and canopies, or of elaborate

tabernacle work in oak or chesnut, such subjects belong exclusively to the architect. I proceed rather, to offer a short account of some modern contrivances by which the effect of these legitimate and ancient means of church decoration are imitated, perhaps, too often, superseded.

And first, I may mention, that recently, many erections of carpenter's-gothic have appeared in our churches. These generally take the form of large lancet-shaped panels, separated by buttresses duly crocketed and finialed, and embracing portions of the *prettiest* ornaments, selected from every variety of christian architecture. The weighty part of this structure is made of timber; but the nicer portions—the tooth mouldings and the Tudor flowers—the shields of all shapes—and battlements of every form, are of *papier maché*—and when the whole is painted or sanded over, there are some people who imagine *that it looks like stone*.

This mode of decoration, if indeed it be worthy of the name, is every way objectionable. The simplest arcade of stone, or series of unpretending oak panels, is much to be preferred.

Unless the principal arches and divisions be correctly formed, the accumulation of elaborate ornament only adds to their ugliness : while, if they be of graceful proportions, they are in themselves so essentially beautiful, as to render the addition of ornamental details almost superfluous. I would therefore urge upon churchwardens the propriety of consulting with, and procuring working drawings from, some competent architect, as the most economical and satisfactory commencement to their work of renovation.

A patent has recently been granted to a Company in London for the manufacture of carved oak ornaments ; or rather for a plan by which the process of carving in wood is facilitated, and some of its effects closely imitated.

This consists of a combination of heat and pressure, the wood being subjected to both of these influences in iron moulds or dies, cut to the desired pattern. The charred portions are afterwards cleared away, and the work finished by the ordinary mode of carving.

It has been objected to this process, that its encouragement would have the effect of crippling the beautiful art of wood carving, of which it

produces an imitation only; but I cannot entirely agree with this opinion, since, upon the same principle, engraving may be said to interfere with the efforts of the painter; while its well known practical effect is to increase the love of art, by the repetition of the finest and most beautiful examples. How far this patent process may be employed as a handmaid to art, remains yet to be seen; at present it assumes a place which it cannot retain. The attempt to supersede wood carving is equally presumptuous and impracticable; but as an assistant to that graceful mode of decoration, by multiplying at greatly diminished expense, the works of superior artists, it may become extensively useful.

Ornaments of "terra cotta," are, to some extent, liable to the objections which have been urged against the patent process of wood moulding. Yet there are many localities in which the natural advantages of the clay may be made to compensate for the absence of good stone, and in such a case, it can scarcely be considered objectionable: though it is not probable that this kind of brick can be extensively employed for the fabric of churches,—since in few situations

could it be economically used ; it nevertheless appears well adapted to supersede stucco and plaister as a means of internal decoration. Its extreme durability, and beautiful colour, altogether independent of paint, though capable of the highest degree of enrichment, by the addition of gold and brilliant tints with which it harmonizes admirably, render it *second* indeed, but second only to the chiselled stone or carved oak of our ancient churches.*

I now proceed to suggest to my fair readers a mode of decoration for the walls of the chancel, by which another, and, doubtless, a welcome

* The church of "St. Stephen and All Martyrs," Lever Bridge, near Bolton-le-Moors, now nearly ready for consecration, has been built of bricks made from a peculiar clay found in the neighbourhood, which burns to a hard, solid, and, apparently, durable terracotta, of a rich vellum colour. The interior enrichments of this truly beautiful little church, are almost entirely executed in the same material ; and the skill with which it has been moulded into the elegant and graceful details of decorated architecture must be seen to be appreciated, description would altogether fail to convey a just impression of its exquisite beauty. Doubts of its durability have been expressed. In these I confess that I participated for a time ; as well as in a dislike to the material, which I now feel to have been somewhat prejudiced. It has stood the test of nearly two winters, and it is satisfactory to state, that there is no appearance of injury or decay, except in a very few bricks, which are known to have been imperfectly burned. I have been at some pains to ascertain this by personal inspection, as the experiment of constructing a church of this material, is looked upon with considerable interest, by clergymen, architects, and builders.—7th Dec., 1843.

opportunity is offered, for their personal assistance in embellishing the inner Temple of God's House.

The hangings of tapestry which covered the walls of domestic buildings inhabited by the nobility of this country in former times, were doubtless also employed in the church ; and as it was the custom to grace the daïs or elevated portion of the baronial hall with the richest needle work, and frequently to confine its use entirely to that place of honour ; it is fair to suppose that the more splendid and magnificent ecclesiastical hangings were reserved for the chancel. Though unfortunately no specimens of this article of church furniture remain for our example, yet it appears possible to prepare an elegant, and appropriate, substitute for ancient tapestry, with the aid of modern manufactures ; at much less expense of time and labour, than was required for the elaborate work of our ancestors.

Like the chancel carpet already described, this work may be so arranged as to admit of considerable division of labour, and the materials may be varied according to the wealth or zeal of the contributors. The following directions for

the preparation of hangings for the chancel of a village church, though sufficiently simple and inexpensive, may be enriched to almost any extent.

Presuming that the walls of the chancel are plainly panelled to the height of the communion table, I propose to cover them from four to six feet upwards, with a hanging of woollen broad cloth suitably ornamented. The choice of colour must depend upon various circumstances, or be to some extent a matter of taste, though those known as the "canonical colours" are to be preferred. The first process is to embroider the cloth entirely over with diaper work. This is a continuous pattern of small size, sometimes without, but generally expressing, some symbolical meaning. The easiest plan is to divide the surface of the cloth into small squares or diamonds of equal size, (called cancellations) and afterwards to work the pattern in each square, as indicated by the wood cut of communion linen at page 81. When the cloth is of any colour except *yellow* or *white*, the diaper pattern may be worked in gold coloured wool or floss silk; and a pale shade of these materials should be selected in preference.

to a heavy amber colour. This, without farther ornament, may be suspended from hooks round the chancel of a small church or chapel; spaces being cut from the cloth at the points occupied by the tables of commandments, creed, and Lord's prayer; and though a simple, it will be found a consistent and an elegant ornament.

It admits however of considerable enrichment, by the addition of a series of ecclesiastical panels, similar to those in page 51; each to be filled with some appropriate subject in embroidery.

The remarks previously made respecting the arrangement of colours in the chancel carpet, apply to the hangings for the walls; but the devices for the panels should be altogether different, and consist solely of such subjects as may be duly honoured by an elevated position in this sacred part of the church.

An endless variety of subjects may be suggested as appropriate for this purpose, but I confine myself to a very few as an indication of their style and character only. Among the more obvious may be mentioned the Cross and the Sacred Monogram, in all the varied and

beautiful forms used by the artists of the middle ages ; the Dove, the Delta, or emblem of the Trinity ; or that modification of it described and figured at page 68, in which the doctrine of the Trinity is set forth and demonstrated ; a Golden Chalice, with scroll and the scripture, "THIS IN REMEMBRANCE OF ME." I. N. R. I ; the "Agnus Dei ;" the evangelistic symbols, viz., a winged man or angel for St. Matthew ; winged lion, St. Mark ; winged ox, St. Luke ; and eagle, St. John ; a pelican "in her piety," with scroll and scripture, as on the corporal, figured at page 83 : and numerous short prayers from scripture—such as, "HAVE MERCY," "HAVE MYNDE," all of which should be embroidered in appropriate black letter characters.

Two or more rows of these panels, may be placed round the chancel, and their situations should be selected with reference to the sacred characters of the respective subjects. The enrichment may be farther increased by borders surrounding the cloth containing scriptures,* embroidered in black, upon a field of

* The letters may be easily cut from black and red cloth or velvet, as described at page 53.

gold coloured cloth, or of cloth of gold, the capitals and sacred names being rubricated ; and still further, by additional* scrolls of similar form and material with the borders, placed from top to bottom of the cloth, in a diagonal position, at intervals of eighteen or twenty inches ; the inclination being as the text is written, from left to right.—*Vide frontispiece*. Should this last arrangement be resolved upon, the colour of the woollen cloth, used as the ground work, might be varied between every separate diagonal text ; alternately red, blue, white, green, purple, &c., &c., and, in like manner, each division may be diapered in a different pattern, even although the diversified colouring in the field be not adopted.

A very simple yet effective hanging for the chancel, with much of what is misnamed Gothic (but more correctly Christian) character, may be produced, by using cloth of a deep bright blue,

* The scrolls should have a black line as a border, corresponding with the thickest part of the letters ; each text commencing with a cross paté. A peculiar character of the black letter, is the closeness of the letters in each word, which have the appearance of being compressed or squeezed together lengthway. The long letters f. l. g. p. or h., may be allowed to run into the border, without prejudice to the correct effect of the inscription.

embroidered with golden stars irregularly disposed, or powdered, over the surface. This would supersede the more elaborate diaper work, and require less time in execution.

I purposely avoid suggesting scriptures for embroidery on the scrolls and borders. Not only is there much profit in searching for, and selecting them; but it appears to me that the clergy of the church should alone be consulted on the subject. Latin texts, have recently been placed in some churches, but this practice appears contrary to the spirit of the xxivth article; though exception may perhaps be made, in favour of College Chapels, and Churches frequented by learned societies.

Objection is sometimes taken to the use of Old English inscriptions, on the ground that young and uneducated persons are unable to read them. I believe, however, that this is but a trifling difficulty, and that in nine out of ten cases it acts as a slight stimulus, just enough to awaken curiosity; and thus excite attention to subjects, which, if written in the ordinary characters, would probably be passed over unnoticed.

Though I have addressed myself more particularly to ladies in my remarks on church embroidery ; yet I take leave to urge upon good churchmen, that they may powerfully assist in the noble work of church embellishment, by the exercise of their accomplishments as draughtsmen or antiquaries, in selecting and arranging proper subjects ; or transferring them to *point paper*. These are matters of much greater difficulty to the female artist than the execution of the most elaborate patterns. Architects also, would do well to consider, how far their most beautiful and successful works may be increased in effect, by the addition of judicious and consistent accessories ; and thus be induced to apply a portion of their professional talents to the composition of characteristic designs.

In the absence of stained glass, (the only legitimate blind,) it is sometimes necessary to use a curtain, to exclude the rays of the sun from the south window of the chancel. This should be of cloth, corresponding in colour with the hangings, or, when no hangings are employed, with the altar cloth and carpet. It is best arranged in perpendicular folds ; and when not required as a

screen should be drawn to the side, and never permitted to break the outline of the window, generally a beautiful object in itself. Horizontal curtains, pulled up and down, like those of a theatre, are to be avoided. When gathered into a festooned heap, they quite block up the tracery of the window arch.

The long cushions placed for the convenience of communicants, outside the chancel rails, appear to be capable of great improvement. The ordinary arrangement destroys all appearance of the step, and converts it rather into a long sofa or Asiatic divan. At a trifling additional expense a sufficient number of cushions, each of proper size for one person, might be provided and placed in their proper situations on occasions of communion, or marriages. The use of similar cushions on, and in, the seats would, I have little doubt, do much to restore the ancient and seemly custom of kneeling at prayer; instead of the half lounging, and wholly unbecoming, attitudes now indulged in, within the huge screens of many private pews.

All these cushions, as well as those placed at the altar for the use of clergy, are fit subjects for

decorative embroidery, and diversified patterns may be worked on them. Those belonging to private parties may have cyphers or crests; scriptures, may be embroidered on those placed at the communion rails; devices emblematic of the Sacrament of Baptism, on those surrounding the font; while more expensive materials, and richer decoration, may be reserved for the cushions, appropriated to the use of the clergy.

The custom of placing two velvet pillows on the altar, although sanctioned by considerable antiquity, is, nevertheless, very objectionable. They are simply luxurious appendages, placed there for the personal accommodation of the clergy; and while such cushions are not considered necessary upon the library, or any other domestic table, they are, at the least, an unseemly intrusion upon the table of the Lord. Their removal to the floor, or the daïs upon which the altar stands, to be used as kneeling cushions, instead of the ordinary lofty and unsafe stools, would be an obvious improvement.

On the south side of the chancel wall, in many old churches, three or more niches are frequently met with. These were used as seats

by the officiating clergy; and to this use they have been again restored in many cases. When these ancient sedilia are thus employed, they should each be supplied with appropriate cushions.

In like manner, the carved oak chairs placed in many churches, on the north and south of the communion table, should have the back and seat covered with some material of antique character; affording another opportunity for the introduction of embroidery. Cushions of various forms may still be found in some old churches, made from the rich copes and chesubles formerly worn by the clergy; and which, probably from that very circumstance, have been carefully preserved.

When the walls of the chancel are decorated with a gothic arcade of stone, or with carved tabernacle work of wood, farther enrichment may be effected by partially or entirely painting them in appropriate ecclesiastical colours. Those best adapted for the purpose, are vermillion, ultra marine, (or cobalt,) dark but bright green, yellow, and crimson. Of these, the two first should greatly predominate:—gilding may be

profusely employed to heighten the effect. This mode of decoration should not, however, be introduced without a careful consideration of many attendant circumstances, and as a general rule, *never*, unless the chancel be previously enriched with stained glass windows. Nor would I recommend a hasty application of paint to elaborate oak carving or stone tracery, often interesting and beautiful from elegance of form alone. But if these be already deformed by many coats of oil paint, which it may be expensive and difficult—if not impossible—entirely to remove; much of their pristine beauty may be restored by a careful and judicious use of ecclesiastical colours. The backs of niches and the spandrels of arches, may be enriched with diaper work, painted in colour upon a ground of gold, or by gilding the device upon a field of some rich colour.

Respecting the choice of subjects, I refer to my remarks on the hangings of the chancel, with this additional observation; that advantage may often be taken of some appropriate and beautiful local device occurring in the architecture or carved work of the church, and

frequently having emblematic reference to the patron saint. There are but few old parish churches in which such may not be found, when looked for by the antiquary and churchman.

In the absence of artists having a knowledge of the principles of church decorations, whose services can scarcely be hoped for by the wardens of village churches, any tradesman of ordinary skill may be entrusted to execute this work under proper superintendence. The diaper patterns once designed, may be repeated by the easy process of stencilling. And in the more elaborate emblems, it is only needful to insist upon a severe and faithful copy of the old design, without improvement in drawing or perspective ; no matter how defective and unnatural these may appear. Shading, to produce the appearance of relief, must be carefully avoided ; and the same arrangement of colours indicated for the *carpet* of the chancel, will be found suited for the decoration of its *walls*.

The Ten Commandments are enjoined "to be set up on the east end of every church and chapel, where the people may best see and read the same." There is some doubt whether by the

“east end” is meant the extremity of the chancel, or of the nave. It is certain that in old churches they are to be found in both situations; and probably, in addition to the important advantage offered by a ready reference to the Decalogue, this arrangement may have been prompted by a desire to conceal the nakedness occasioned by the outrages of the Puritans; a cause which may also be assigned for the introduction of pillows upon the altar. Be this as it may, the custom is one which must be respected by all churchmen; as, in addition to intrinsic religious advantages, the inscription of the Decalogue, with the Lord’s Prayer and the Creed (although these are not expressly ordered) affords an opportunity of consistent decoration, which should be carefully carried out.

The inscription should be in old English, corresponding, if possible, with the architectural style of the building; yet not so obsolete as to offer serious difficulty, to the juvenile reader. The ground may be gold, or vellum colour. If the latter, ultra-marine may be profusely employed in the arabesque ornaments, which should, in all cases, be introduced to fill up

the short lines. The capitals and the sacred name may be written in varied brilliant colours, and the initial letter of each subject admits of being executed of large size, and with much enrichment.

The Creed and the Lord's Prayer usually occupy two tables. The Greek letters α and ω , (Alpha and Omega) may be appropriately used as a preface to the former, and the sacred monogram IHC, to the latter table.

The Creed generally occupies the entire space allotted for it; but the comparative shortness of the Lord's Prayer, when it is inscribed upon a tablet of the same size, leaves much room for the introduction of arabesques, or ornaments of foliage; for which abundant authority may be found in illuminated MSS., and the inscriptions on church brasses. Each distinct sentence should commence a line with its illuminated capital.

The Commandments are likewise divided into two tables, the first, comprising our duty to God; the second, our duty to our fellow-men. There is a considerable disparity in the number of words in the two tables, which must be provided for in the manner pointed out for the Creed and Lord's Prayer.

A little niche, sometimes elegantly ornamented, is frequently found in old churches near the east end of the south wall of the chancel. This, in former times, served as a drain to carry off the water employed in rinsing the sacred vessels; and though not now required for that purpose, yet a love and reverence for antiquity should be sufficient motives for its careful preservation. Connected with it—though sometimes in other situations in the chancel—a niche or opening was provided for the sacred elements, previous to consecration; and as the priest is enjoined by the rubric to place them on the communion table himself, a table or shelf for the purpose is both convenient and necessary. It is usually called the Credence, and has of late come into very general use in the Church; though it must be remarked that this is only the resumption of a decent and rubrical practice which, in many churches—as the Collegiate Church, Manchester—has existed from time immemorial.

I do not think it necessary to notice, at any length, the picture sometimes hung behind the altar, or the two candles which are frequently

placed upon it, much less to express any opinion respecting their propriety. In village churches they are seldom found; but when ancient examples of either do exist, they should be highly prized and carefully protected. Whatever doubt any one may feel respecting the policy of *introducing* such ornaments, there can be none as to the propriety of *retaining* those which have been sanctioned by time and the reformation.

The Pulpit.

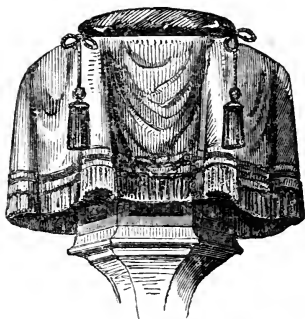
THE modern pulpit is now very generally admitted to be one of those objectionable features in the church, which call very loudly for reformation. Its usual position before the altar is equally unbecoming and indefensible; but practically, its removal to a more consistent part of the church is found, in many cases, to be a matter of great difficulty. The occupiers of seats in one gallery are offended at a change which may interfere with their view of the preacher; and their neighbours opposite, complain, that though they can see better, they hear less distinctly than before; or, some influential parishioner is aggrieved at its removal from the accustomed vicinity of his peculiar pew. These objections are naturally consequent upon galleries and pews, erected solely with reference to the pulpit; an important

error in the internal arrangement of the church, which it may require the efforts of ages to rectify.

Surely, while the holy words of inspiration, and the humble voice of prayer, are sufficiently audible from the altar or reading pew, a structure of less altitude and bulk than the modern pulpit might well suffice for the expositions of the preacher. Instead of being as at present, an intrusive and unsightly object, the pulpit might be made a feature of interest and beauty, even in the most perfect church: for this is required, diminished size, reduced elevation, correct situation, elegance of form, and consistent decoration.

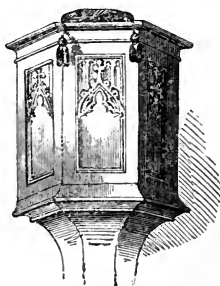
To the last of these subjects I would endeavour to call the attention of churchwardens.

Almost always too large in itself, the modern pulpit often has its apparent bulk much increased by broad ledges or wings, spreading out on all sides. These are covered with heavy valances or festooned flounces of velvet, bands of gold lace, and elaborate fringes; a large cushion, with pendant tassels, completing this mass of useless and expensive drapery.



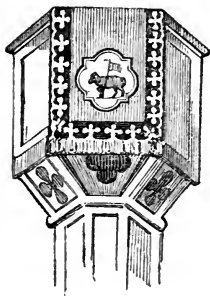
The above wood cut represents such a pulpit in its usual clothing, without caricature or exaggeration. I do not hesitate to recommend the disuse of all these superfluous trappings, and its restoration to the simple elegance which I endeavour to show in a second engraving of the same pulpit.

These examples, suppose the case of a really good pulpit overlaid with extravagant encumbrances; and one which admits



of a ready and unexpensive reformation. But greater difficulty must be encountered when the pulpit is ugly in itself, and hangings have been employed to hide and cover what may be in reality, only a shabby box of deal. Even in this case, however, it will be found, that the sum expended upon perishable drapery, would go a great way towards improving its form, and supplying appropriate panels, and tracery.

The cushion is now so completely identified with the pulpit, that I can scarcely hope successfully to advocate its exclusion, or induce the clergy to follow the example of the estimable prelate of this diocese, whose practice, (as I have frequently noticed,) is to remove the cushion on entering a strange pulpit. I would however earnestly recommend a great diminution of its size. Or its place might be elegantly supplied by resuming the use of the ancient apron shaped frontal, which formerly hung over and covered, the centre panel of the pulpit. This was made of some rich stuff corresponding in colour with the altar cloth of the season. It was richly fringed, and embroidered with an appropriate scripture or symbolical device; an arrangement

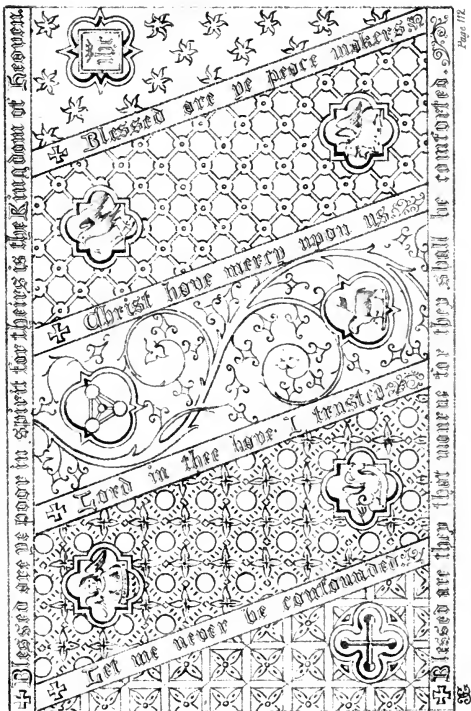


which might be again usefully employed to remind the congregation, of religious anniversaries too frequently passed over unknown, or, at least, unnoticed. It would afford another graceful opportunity for the voluntary embroidery which I have presumed to urge upon my fair countrywomen.

Upon occasions of general mourning, the pulpit, reading pew, and clerk's desk, are usually enveloped in black; even the banisters and stairs leading to them are similarly covered; all beauty of form which the pulpit may possess is entirely lost, and the whole fabric becomes an unsightly mass of sable cloth. Might not every desirable effect be produced by the less expensive

and far more elegant expedient, of substituting a black frontal or cushion for that in ordinary use? It might be employed with propriety on occasions of the funerals of influential and respected parishioners, and could be easily and speedily removed; so that the church would not present the appearance of mourning on the occurrence of such important festivals, as Easter or Christmas. I have elsewhere suggested the use of similar appropriate hangings for the altar; and I am very confident that their introduction, and use, would not only obviate unpleasant anomalies which are now of frequent occurrence; but might tend greatly to induce an increased reverence for the Church and for her ordinances.

A.



The Surplice.

THIS elegant robe, probably the earliest, certainly the simplest and most beautiful, of all ecclesiastical vestures ; deserves a degree of attention at the hands of churchwardens, which it but too rarely meets with.

The use of linen robes, in religious services, is of very early origin ; at the institution of the Levitical law we read that “They made coats of fine linen of woven work, for Aaron and for his sons,” and again that “Samuel ministered before the Lord girded with a linen ephod.”

In the earliest period of the Christian Church, robes of white linen appear to have been worn, not only by those ordained to the ministry, but by the general body of worshippers. In the Apocalypse frequent reference is made to this custom ; they are there described as “clothed in fine linen white and clear,” “arrayed in white robes,” and “arrayed in fine linen clean and white.”

It was on the occasion of their admission to the Church through baptism, that christians assumed for the first time this symbolical robe; and as that holy sacrament was most frequently administered on the Feast of Pentecost, the great number of neophytes in white dresses procured for it the well known name of *White* or *Whit-sunday*. Interesting vestiges of this beautiful custom still remain among us,—for the very poorest matrons present their infants at the font, and the maidens of England never fail to wear at confirmation, snow white dresses emblematic of spiritual purity.

There are two principle varieties in the form of white linen robes used in the Christian Church, known as the surplice, and the alb. It may be useful to churchwardens to describe these separately, the more especially as they are frequently confounded with each other.

The surplice derives its name from the Latin words *super pellicium*, and in the early Christian Church, it was looked upon as the symbolical robe of regeneration, worn—as these words imply—over the ordinary garments of fur or skins, expressive of man's natural fallen state.

Old illuminations represent the surplice of ample dimensions, resting upon the base of the neck, and enveloping the wearer in flowing folds of elegant drapery. The sleeves are wide and large, reaching nearly to the ground, where they terminate in a point. Its appearance is dignified and majestic; yet, combining therewith, extreme simplicity of form, and much intrinsic gracefulness.

But, unfortunately, it is rarely found in modern days with all these advantages. Culpable indifference on the part of the wardens; delicacy on that of the clergy—who dislike to urge the necessary expenditure for church purposes—and sometimes a good-natured desire to give employment to some indigent and respectable parishioner, occasion the surplice but too frequently to be made of coarse and improper material; scanty in its proportions; ungraceful and inconvenient in form; and—worst of all—ill-conditioned and dirty in general aspect. Thus, many of the clergy wear a robe in the most solemn services of the Church, intended to be emblematic of the purity which should shine conspicuously in those who officiate at her

altars ; but, of texture, colour, and workmanship, which they would disdain to use for the humblest and meanest of their domestic habits. It is earnestly to be desired, that churchwardens were awakened to the importance of this subject, and to the responsibility they incur, by the frequent neglect of this essential part of their duty. It is not reasonable, that clergymen should be called upon to provide surplices for the Church ; yet to this expense they are frequently subjected, in order to promote peace and quietness in their parishes ; and a decent celebration of the ordinances in their churches.

Irish linen, of the texture used for shirts, is the material commonly made into surplices. This is, no doubt, a very durable fabric, and when of fine quality, can scarcely be objected to ; though its weight and thickness causes it to hang in perpendicular folds, and to cling more closely to the figure than is consistent with beauty. If made very ample, this objection is somewhat removed ; but the surplice then becomes inconveniently heavy.

Linen *lawn*, of fine quality, and semé-transparent texture, is, in many respects, the best

material for surplices ; though somewhat less durable than ordinary linen, it forms a far more graceful drapery, the alternation of tints produced by its double or single folds, over the black cassock, serving materially to enhance its beauty.

French cambric, and a beautiful flaxen fabric of Chinese manufacture, called grass cloth, are occasionally used for surplices, and are both exceedingly well adapted for the purpose. Muslin, and other fabrics of cotton, are also sometimes employed ; and though there is no rubrical, or other direction, either forbidding or authorising them, reasonable objections may be urged against the use of this cheaper, less durable, and, (in England,) comparatively modern material.

Like almost all other primitive robes, the surplice was formerly made without any opening in front, and consisted simply of a large piece of linen, having “an hole, in the midst of the robe, with a band round about the hole, that it should not rend,” as was the case with the Ephod of the ancient Levite, and is still with the Poncho of the modern South American Indian.

It is probable that the enormous periwigs worn by some of the clergy, during the reign of Queen Anne, occasioned the necessity for opening the front of the surplice. But whatever may have been the reason for its introduction, the surplice is now very generally used of that form; which, if it wants the authority of antiquity, may yet be recommended for its superior convenience and for the facility with which it can be put on or off, without disarranging the hair of the wearer, or materially injuring the smoothness, and nicety, of the surplice itself.

The points which require attention in the form of the surplice, are:—

1st.—Entire envelopement of the person, from the throat to the shoes; to insure this, it should be so ample as to avoid all risk of showing the opening in front, even when the wearer extends or elevates his arms.

2nd.—That the sleeves be sufficiently wide to admit of the arm being drawn within the surplice, to communicate with the pocket* of the cassock or coat underneath.

* It is a very objectionable, but much too frequent practice, to throw open the front of the surplice, and produce from the coat pocket, a red or yellow handkerchief.

3rd.—The collar should be small, simple, and so disposed as to lay flat upon the shoulders, encircling closely, the base of the cassock collar, without hanging like a bag behind or before, permitting the bands and the scarf or stole to fall unobstructed over it;—an arrangement quite impossible with the ordinary upright collar.

4th.—The omission of the fanciful embroidery sometimes introduced upon the collar, representing crowns, mitres, the bible, &c. ; or at least the substitution of more appropriate emblems, as a cross paté over each shoulder, and between them the sacred monogram. The button used to fasten the surplice at the throat may have the same appropriate subject embroidered upon it. But as there is no good authority for embroidered ornaments of any kind upon the surplice, it is perhaps better that they be entirely avoided.

This, however, does not prevent the use of the very nicest and most delicate needlework, particularly upon the rows of stitching or *gaging*, where the full folds of the robe are attached to the collar.

Fourteen yards of lawn is the least quantity that should be used for a small surplice; and

eighteen yards are required for one of ample and elegant proportions. Of thick linen considerably less may suffice. It may be remarked as a general rule, that the thinner and finer the cambric, the greater the quantity of material required, and consequently, the more elegant and graceful the robe.

But however beautiful the form, or delicate the material, unless the surplice be FAIR! CLEAN! and WHITE! it cannot, with propriety, be used to symbolize the pure and shining garment of religious holiness which it is intended to represent. In this respect there has long existed great laxity and carelessness; but this admits of prompt and easy reformation, which there are gratifying indications will not be long withheld.

The surplice, though purely a religious robe, is by no means distinctive of the sacerdotal office. It may be assumed in the church by any lay worshipper; and is now properly worn by choristers in our cathedrals and collegiate churches, as well as by members of the universities in their college chapels.

The Church of Rome retains the use of the surplice among her vestments, but, like nearly

all of them, it has greatly suffered from comparatively modern alterations, and has become, in her hands, a pinched and plaited garment of meagre form and proportions, with little of its ancient and characteristic beauty. Such at least is the Romish surplice now used in this country and in France. In Italy, however, it still retains its ancient amplitude of form.

In the celebration of the more important services, the Church of Rome employs that particular adaptation of the surplice—for they were doubtless originally one and the same—known as the alb, a name evidently derived from its white colour.

The alb is a long robe of linen, reaching from the throat to the feet, with a collar of two or three inches in breadth, buttoning at the neck. The sleeves are wide at the shoulders, but gradually become narrow at the wrists. It has no opening in front, and is put on over the head, like a shirt—a portion of our familiar dress, which indeed it greatly resembles—a cord, or girdle, confines it round the waist. Sometimes the alb is made five or six inches longer than above described, and this additional portion is

pulled up at the waist, and allowed to fall in a double fold over the girdle, an arrangement which adds considerably to its beauty.

Anciently the albs of the Church of Rome had pieces of embroidery called "apparels" representing some scripture subject, placed near the feet, before and behind, and smaller pieces of a similar description upon each wrist. These were used to symbolize the wounds of the Saviour. Even at the present day, the alb is occasionally finished with cuffs, and a rich border or flounce of broad lace lined with scarlet silk, probably only a modification of the same custom.

The alb seems to have disappeared from our church soon after the reformation; for though its use was permitted and enjoined, it was speedily superseded by the more graceful and ancient surplice. This is curiously illustrated by the following "item" in a list of plate and ornaments suffered to remain in St. Paul's Church, London, in the seventh year of King Edward the Sixth.

"Thirty albs to make surplices for the minister and choristers."

Though the alb was retained among the vestures of the church after the reformation; yet the ornaments called apparels, which have been already described were strictly inhibited; the rubric distinctly stipulating that it be a "*white alb plain.*" Thus it became, what no doubt it was originally, merely a convenient modification of the surplice.

The following sentence, which though seldom noticed is yet very important, will be found in the book of common prayer immediately preceding the "Order for morning prayer daily throughout the year." "And here is to be
 "noted that such ornaments of the Church and
 "of the ministers thereof, at all times of their
 "ministration, shall be retained and be in use,
 "as were in this Church of England, by the
 "authority of parliament in the second year of
 "the reign of King Edward the Sixth." But as the prayer book gives no further account of these "ornaments of the Church and of the ministers thereof," it may not be uninteresting to quote from the ritual (published in 1549,) such portions as refer to the surplice and the alb.

“Upon the day, and at the appointed time
 “for the ministration of the holy communion, the
 “Priest that shall execute the holy ministry,
 “shall put upon him the vesture appointed for
 “that ministration; that is to say, “*a white alb*
 “*plain with a vestment* or cope*, and where
 “there be many priests or deacons, then so
 “many, &c. &c.”

“Upon Wednesdays and Fridays the Eng-
 “lish Litany shall be said or sung, in all places,
 “after such form as is appointed by the Kings
 “Majesty’s injunctions, and though there be
 “none to communicate with the priest, yet
 “these days (after the Litany ended) the priest
 “shall put upon him a *plain alb or surpless with*
 “*a cope*, and say all things at the altar (appointed
 “to be said at the celebration of the Lord’s
 “Supper,) until after the offertory.”

“In the saying or singing of matins or
 “even song, baptising or burying, the minis-
 “ters in parish churches and chapels annexed to
 “the same *shall use a surpless, &c. &c.*”

Thus it appears, that while the surplice might
 be worn singly, the alb was invariably used in

* Described in a succeeding chapter.

conjunction with a vestment or a cope, and it is probable that the comparative disuse of these vestures has led to the entire substitution of the surplice for the alb upon all occasions; the material difference between the two robes, consisting in the alb being closely girded to the waist, with sleeves of diminished size, and consequently better adapted to be used as an inferior or under garment, than the more ample and flowing surplice.

The Scarf, or Stole.

THE long piece of black silk worn over the neck, and reaching to the skirt of the surplice, is generally designated the "Chaplain's Scarf," though its use in the present day, is by no means confined to the clergy who hold that appointment.

There exists no Rubrical or Canonical authority for the use of the scarf.* It is not mentioned among the "Ornaments of the Church," or

* The author has had occasion to modify this opinion since the chapter was sent to press. While investigating authorities relative to the ancient use of the hood, he observed that old writers applied the name *tippet* to designate any long piece of pendant drapery, and particularly a scarf-like appendage, worn by the higher orders upon the upper portion of the hood, which, besides other purposes of use and ornament, served to *indicate the rank of the wearer*. This he believes to have been the *tippet*, which the 58th canon permits "Ministers who are not graduates" to wear, "*instead of hoods*." Should this opinion be correct, it follows that *tippet*, scarf, and stole, are synonymous terms, and that the *silk stole* is improperly used by "such Ministers as are not graduates."—See *Chapter on the Hood*.

“the Ministers thereof,” retained after the Reformation; nor does there appear to be any distinct understanding, as to the parties entitled to wear it. Some would confine its use to the Chaplains of Royalty, the Bishops, and Nobility; others hold it to be rightly worn by Doctors only, while many suppose it to be contingent upon some very indefinite degree of clerical preferment. Practically, however, and perhaps from the want of some authoritative arrangement, the scarf is now occasionally used by all orders of the clergy.

Its probable origin is the *orareum*, which appears to have been used from the earliest ages of the Church. This was merely a long strip of linen worn over the shoulders. Some writers deriving its name from “*ora*” (face), because it was employed to wipe the face by those who spoke or ministered in public, while others assume it to be derived from “*orare*” (to pray), and believe it to have been adopted by females, as a covering for the head, during prayer, in accordance with the admonition of St. Paul, “Judge in yourselves; is it comely that a woman pray unto God uncovered?”

It is however better known by its eastern name of *stole*, and is a part of the sacerdotal costume, which has ever been held in high estimation by the Churches of Greece and Rome. While the use of the stole, in the ancient Church, appears to have been common to all orders of the clergy, there was yet a marked difference in their mode of wearing it. Deacons suspended it over the left shoulder, and the ends were sometimes united transversely under the right arm like a belt.* Priests wore it over both shoulders, and in certain parts of the service the ends were crossed over the breast. The stole of a Bishop hung straight down from the neck, on the right and left; while it is supposed that the archiepiscopal pall was originally, merely a stole wound round the neck, the ends hanging down behind and before.

The Kings of England are formally invested with the stole at their coronation, in addition to other ecclesiastical vestures to be mentioned hereafter.

* The Ribbands of the orders of Knighthood, correspond in width with the ancient *stole*, and with the mode of wearing it formerly adopted by the inferior clergy. The institution of these orders was accompanied by much religious ceremony, and it is probable that the badge of worldly distinction, was borrowed from this ornament of the Church.

It is a custom of the Romish Church, that the priest meets at the door and conducts into the church, with certain ceremonies, the God-fathers and Godmothers at baptisms, women after childbirth, and penitents; these parties being led by the priest's stole, the end of which they hold in one hand.

The Romish stole is usually made of the same material, and decorated with embroidery corresponding in colour and pattern with the vestment or cope, with which it is worn. Three crosses are always conspicuously marked upon it, one at the centre, where the stole rests upon the neck, and others near the ends. The Deacon's stole, in the Greek Church, in like manner, has the word *ΑΓΙΟΣ* (holy) inscribed upon it in three places, and it is usually of uniform width from end to end.

Numerous examples of the form of stole used in the ancient English Church, may be met with on the monumental effigies of Bishops and Abbots in our venerable cathedrals, they correspond with the maniple in every respect, except in length. Both are usually fringed, but do not expand so much at the extremities as the

modern ornaments of the Romish Church, known by the same names. This innovation is of comparatively modern introduction, and appears quite opposed to convenience, elegance, or antiquity.

The modern stole of the English clergy, is, however, liable to a similar objection; there is, indeed, little grace or beauty in its triple folds of heavy black silk, its deeply notched (or mitred) ends, excessive width, and cumbrous plaits; the last absolutely necessary to confine it within moderate compass at the centre, where it rests upon the neck.

Believing that a scarf or stole, of ancient and simple form, might be acceptable to many of the clergy, and encouraged by the gratifying commendations bestowed upon other alterations which I have ventured to introduce in ecclesiastical matters; I have manufactured stoles or scarfs of the richest black silk, about five inches in width, perfectly plain and unornamented, with the exception of a simple fringe of the same material, three inches deep at each end. These scarfs are meant to reach midway between the knees and feet, which is somewhat

shorter than the modern scarf is usually worn. I believe there is no ancient example of the stole being used so long as the hem of the surplice. The reduction in its dimensions, (both in length and width,) will be found a graceful and convenient improvement upon the ordinary chaplain's scarf.

In concluding this short notice of the stole, it may be remarked, that while the Church of Rome varies its colour with that of the other vestments and ornaments, according to the seasons of fast or of festival, the scarf of the Anglican clergy remains unchanged, except that on occasions of mourning, and sometimes upon Good Friday, a scarf of black crape is substituted for that of black silk.

The Cassock.

The cassock is a part of the clerical dress, to which comparatively little attention is paid in this country; though the increased importance which has been recently attached to the use of a distinctive costume may, in time, induce its adoption, not only when engaged in the offices of religion, but as the ordinary out door dress of ecclesiastics.

The Clergy of England in all ages, appear to have had considerable aversion to the systematic use of any distinctive secular habit; and have not escaped the severe censures of contemporary writers for the extravagant and inconsistent splendour of their dress. Chaucer's Pilgrim Monk is described as attired more like a gay knight than a sober churchman, and Knighton states that in his time "the clergy were not to be known from the laity." Sir Walter Scott's Prior of Jorvaulx is no overdrawn picture of the monastic costume during

the reign of King Richard the First; and the edicts of Popes and councils, with the sumptuary laws of the English monarchs, appear to have been equally unsuccessful in restraining, within moderate bounds, the dresses of their subjects, whether lay or ecclesiastical.

In modern times, though the clergy cannot be charged with being either "gay in their demeanour" or "light in their dress" they are nevertheless, as in times past, "not to be known from the laity." This is occasioned rather by the general adoption of sombre habits among the great body of the people, than by any departure from a consistent gravity of dress on the part of the clergy. A black coat and white cravat no longer serve to distinguish the ecclesiastic from the shopman, or upper servant; still less from the crowd of dissenting teachers who sedulously affect their use. If therefore a distinctive dress be considered essential, (a subject upon which the writer does not presume to offer any opinion,) it is obviously necessary either to invent and introduce some new feature in costume, or to revert to the ancient garments of churchmen.

Of late, many clergymen have worn a very characteristic form of under dress, being a vest made exactly like the upper portion of a cassock, both in form and material. This, so far as it goes, is an evident improvement upon the ordinary waistcoat. It cannot however be compared with the cassock, a garment which has peculiar claims to the attention of the clergy for its intrinsic beauty and elegance, its simplicity and convenience of form, and its almost universal use in all ages, and in all countries, of Christendom.

The Romish Church distinguishes the different grades of her clergy, by appointing for their use cassocks of various colours. That of the Pope is white. Those worn by Cardinals, scarlet, and by Bishops, purple; while priests and the inferior clergy are restricted to the use of black. In form the Romish cassock differs materially from that used by the English clergy. It is much longer, particularly behind, reaching to, and sweeping the ground, and is usually fastened from the throat to the feet by buttons.

It has become a habit with us, to look upon the cassock rather as a portion of the academic

robes, than as a distinct and separate article of dress. It is rarely worn apart from the gown, and is almost invariably made of the same material. This, perhaps more than any other reason, has led to its frequent disuse, since the texture is much too slight and thin for ordinary wear in our cold northern climate ; and hence we frequently find the gown assumed over the modern frock or dress coat ; a practice altogether opposed to good taste or clerical propriety.

It is the *form* of the garment, rather than the texture of its material, which constitutes the cassock, and there is no reason why those of the English clergy should not be made of comfortable and economical English broad cloth. The modern frock is a *diminutive* of the ancient cassock. A graceful and consistent garment, avoiding the extremes of either, might be conveniently assumed for ordinary wear ; and even under the surplice would be a great improvement upon the stiff and inconsistent dress coat, with its thick double collar. Such an arrangement has been carried out by many influential clergymen during the last three years. It is probable

that their example, together with the manifest advantages in comfort, convenience, economy, and propriety, attendant upon it, may lead to the regular use of this graceful and long neglected clerical habit.

The Hood.

LIKE most other articles of clerical costume, the hood may be considered merely a retention of a garment, almost universally worn in ancient times.

The cowl, hood, or capuchon, was used in England, during the twelfth, thirteenth, and fourteenth centuries, by both sexes, and all classes and professions. Within doors, it was suspended over the shoulders, exactly in the same manner as now practised by the clergy. It was conveniently adapted as a covering for the head, neck, and shoulders, in any variety of weather; while it served, at the same time, to conceal the person of the wearer, who could button it over the chin and mouth, or draw the upper part over the forehead and eyes.

Though an independent portion of the dress, the capuchon was often attached to the outer robe of the churchman, or to the surcoat of the soldier, who wore it instead of the helmet, when not engaged in warfare. In times of actual conflict, it was sometimes drawn *over* the helmet to protect the head from the sun, or worn *under* it to guard against the opposite extreme of cold. Even among civilians, after the cap or bonnet came into general use, the cowl was still retained, and occasionally worn beneath it, as a convenient protection in travelling.

A garment so generally used, was, of course, subjected to various alterations in the fashions of its material and form. For a long period, the capuchon of the military orders served as a part of the defensive armour, as is the case in the present day, among some eastern nations;—while the richest materials of camel's hair, silk, and fur, were expended upon its decoration, both by ecclesiastics and by the nobility, when it was used as a peaceful garment.

Its form was subjected to many alterations, in accordance with the arbitrary fashions of the

time. One of the most singular was the addition of a long tail, tippet, or liripipe, attached to, or proceeding from, that portion which covered the crown of the head. This tippet was applied to many useful and ornamental purposes. It was sometimes permitted to hang down the back; and so preposterous was the fashion, at one period, that it trailed upon the ground, though it might be tucked under the girdle, or fastened to the sleeve. The tippet was occasionally wrapped round the neck, as an additional protection from cold; or bound the cowl closely to the head, in the fashion of a turban, frequently forming a head dress of considerable elegance. Its most ordinary use, however, was to suspend the capuchon over the shoulder, where it was at all times ready for immediate service. In the fifteenth century, the cowl was considerably altered in form; the portion used to cover the neck and shoulders being twisted into a thick roll, or "roundlet," surrounded that part which covered the head, and the whole approximating, somewhat in appearance, to the modern hat. At this time it obtained the name of the Chaperon.

The ancient cowl lingered in England, as a religious and mourning habit, long after its disuse, as a portion of the ordinary attire. In the reign of King Henry the Seventh, an ordinance was issued "for the reformation of apparell in the tyme of mourninge," by which the Queen was permitted to wear "a playne hoodé and a tippet at the hoodé lying a good length upon the trayne of the mantell, being in breadth a nayle and an inche," while the lower classes are ordered to wear "hoodes, with no manner of tippets to be found about them," from which it appears that the form of the hood, or the length of its tippet, indicated the rank of the wearer. Black hoods are still worn by females when attending funerals, in many parts of England; and the modern hat band may be considered an adaptation of the tippet of the ancient capuchon, either when worn hanging over the back, as at funerals, or wound round the hat, simply as an indication of mourning.

At the institution of the chivalrous Order of the Garter, and for many centuries after, the cowl or hood—and afterwards the chaperon—formed a part of the costume of the Sovereign

and Knights. It varied in form with the fashion of the time; and in colour with the surcoat or mantle, with which it was worn.

The hood is one of the ornaments, permitted and enjoined to be used by the ministers of the Church, and the following sentence from the authorised Prayer Book of Edward the Sixth—referred to in the Rubric, at the commencement of our modern Prayer Book—appears to contain the regulations for its use :—“ In all Cathedral Churches, and Colleges, Archdeacons, Deans, Provosts, Masters, Prebendaries, and Fellowes, being Graduates, may use in the choir, besides their surplices, such hoods as pertain to their several degrees, which they have holden in any University within this realm; but in all other places, every minister shall be at liberty to use any surplice or no. It is also seemly that Graduates, when they do preach, shall use such hoods as pertain to their several degrees.” Thus it appears, that the use of the hood is to indicate the academic degree held by the wearer. Ministers who are not graduates are debarred from assuming it, “ under pain of suspension,” though they are permitted by the canon “ to

wear upon their surplices some decent *tippet* of black, so it be not silk."

The hoods of the Universities may be distinguished by a diversity of form, as well as by their varied linings, which serve to indicate the academic rank of the wearer. Thus, the M.A. hood of Oxford is black silk, lined with red, which Cambridge varies to a lining of white, (and after a certain standing to black.) The M.A. hood of Dublin is black silk, lined with blue; and of Durham, a similar material, lined with purple. White fur is also used as a lining for the Bachelor's hood; and vestiges of the *tippet* or *liripipe*, though of moderate dimensions, may be discovered upon that of the Master of Arts.

There is some difficulty respecting the form of that "decent *tippet* of black," which non-graduates are permitted to wear over their surplices. After considerable trouble in searching for information, I am inclined to believe, that, as the hood had been adopted as the peculiar badge of the clergy who had graduated at the Universities; the framers of the canon forbid the use of hoods, (whatever their form or material,)

to "Ministers who were not graduates," but permitted them to use the scarf-like appendage called the *tippet of the hood*, which may be easily recognized in the "preacher's scarf," or (more properly) stole. The colour was restricted to black in contradistinction to the stoles of the Romish Church—it was ordered to be simply "*decent*," (which may be supposed, in this case, to mean plain and without ornament); and it was to be of some other material than "silk," which was already used for the hoods and tippets of the clergy of the Universities. Should my conclusion be correct, it follows that *stuff* hoods are improperly used by any clergyman; and that it is altogether uncanonical for "Ministers who are not graduates" to wear *silken* scarfs, or stoles.

The Gown.

THE academic gown, like the hood, is merely an adaptation of the attire worn by the laity, during the middle ages. So early as the Saxon era, the costume of both sexes consisted of a flowing robe, with sleeves of inordinate size pendant from the wrist or the elbow. Sumptuary laws were repeatedly promulgated to restrain this excessive extravagance in dress, but they rarely succeeded in effecting any reform; or, when a change did take place, it was usually to an opposite extreme; though the fashion—like those of the present day—was seldom of long continuance in either way.

The squire in Chaucer's "Canterbury Tales," wears a gown with "sleeves long and wide;" and the Monk of Evesham describes the deep wide sleeves, called "pokys," shaped like a bagpipe worn by servants, as well as masters.

The hanging sleeves, like the corresponding part of the capuchon or hood, were called "tippetts," which, however, must not be confounded with the modern covering for the shoulders, known by that name. Tippet, appears formerly to have been the designation of any piece of long scarf-like drapery, and is still used in some districts as the name of that ornament, generally known as the stole or chaplain's scarf.

The Robes of the English Universities resemble very closely those of ancient times, and correspond in form, to a remarkable extent, with the gowns represented in illuminations of the thirteenth and fourteenth centuries.

Except in the sleeves, the gowns of the clergy do not vary in form ; but these, like the tippet of the hood, are so contrived as to indicate, by some peculiarity of form, the academic degree of the wearer.

There is, however, one form of robe which may be worn without distinction by all clergymen. Instead of long pendant sleeves, those of the preacher's gown are remarkably short, reaching only to the elbow ; they are, at the

same time, extremely wide and full, a form which contributes to the dignified appearance of the wearer. This pudding sleeved, preacher's, or dress gown ; for it is known by all these names, is generally—but by no means exclusively—worn by clergymen who are not graduates.

Clerical robes are very frequently made of silk. The expense of this material is necessarily considerable, and its regular and systematic use, is plainly incompatible with the circumstances of many of the junior clergy. Among the evils attendant upon this custom, may be mentioned, the adoption of inferior mixed materials *in imitation of silk* ; which, besides the want of truthfulness, have the disadvantage of speedily becoming shabby.

Silk robes are frequently presented to clergymen, by subscription, among the ladies of their congregations. This is, doubtless, meant as an amiable expression of good-will and gratitude ; but it is a practice to which there are serious and obvious objections. It is earnestly to be desired, that there existed less necessity for such gifts ; which divert to the person of the minister, offerings of right belonging to the Church.

Surely in the present too frequent condition of the chancel and the altar, there are abundant proofs, that however great the necessities of the minister, those of the church are infinitely greater ; however heartfelt the people's gratitude to their pastor, that which is due to their God and Saviour, is immeasurably more important ; and thus, though the lesser offering need not be withheld, it should in no instance take precedence of, much less become an obstruction to, or impediment in the way of, the greater.

This might in a great measure be remedied, by the introduction of some such rule in the Church, as that which regulates the use of silken robes among gentlemen of the legal profession ; where they are worn as marks of peculiar distinction, and only by virtue of adequate authority. I do not presume to say what extent of preferment should be necessary, or from what authority, permission to wear such robes should emanate ; but I do venture to assert, that the introduction of such a regulation would prove a valuable boon to the great body of the clergy. Junior curates would thus avoid the anomaly of wearing a costume inconsistent

with their rank in the Church, and very frequently with their private circumstances ; but which, nevertheless, custom has in many places rendered necessary. The adoption of a less expensive material would admit of the periodical renewal of robes, without serious expense ; and gifts, which can seldom be received without some sacrifice of self-respect, would be no longer necessary.

Some material, less expensive than silk, of greater substance than bombazine, and of superior appearance to ordinary stuff, to be used as the fabric for clerical robes, is a desideratum in British manufactures. A beautiful texture, prepared from the wool or hair of the alpaca, has recently been introduced ; but it is unfortunately objectionable, from the difficulty of dying it a bright and permanent black. Should, however, a demand be created for clerical robes of a less expensive material than silk ; there can be little doubt that some suitable fabric would be readily prepared to meet it.

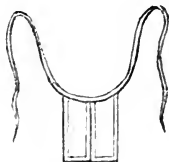
The Bands.

FORMING a part of the clerical and legal costume, the bands (or band) cannot be considered of very great antiquity. They appear to have been adopted, along with the black gown, after the reformation; and have been ever since retained, by the clergy of England.

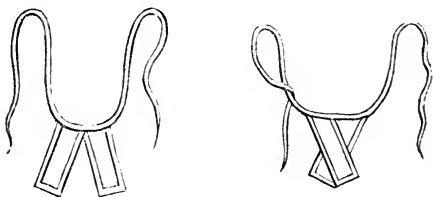
The best material for bands, is French cambric—particularly that variety of it, called *clear lawn*—and the most delicate needle work, may be employed in their preparation.

Though now made in two parts, the ancient *band* had no division.

In preparing the present form, care should be taken that the separate portions fall perfectly straight and smooth from the cravat.



To produce this effect, the bands require to be nicely adjusted to the circumference of the neck. Those which would fit with accuracy a person of medium size, would gape upon an attenuated, or overlap upon an obese throat.



In no article of costume are the clergy more dependant on the good offices of their female relatives than in the preparation of nicely made and accurately fitting bands. These seldom fail to be an acceptable present; since they cannot be ordered or purchased, without the hazard of their proving altogether useless.

Instead of strings, the bands are occasionally attached to a broad strip of linen, which is tucked within the folds of the cravat, immediately under the chin; a mode of wearing them which certainly appears much less secure than the ordinary method.

The Vestment or Chasuble, and the Cope.

AMONG "the ornaments of the Church," and "the Ministers thereof," permitted to be "retained and used," by the first rubric of our Prayer Book, the vestment and cope are particularly mentioned; and it is expressly ordered by the ritual of the 2nd of King Edward VI, to which the rubric refers, that one or other of these vestures shall be worn by the priest upon all occasions, of the "ministration of the holy communion."*

Though this direction is sufficiently clear and explicit, a number of circumstances have combined to prevent its being carried out; and

* See also chapter on "the Surplice," page 133.

at - 6 and 14: this was the neck-band.

the practise of the Church, at the present day, is, the entire disuse of the vestment, and the reservation of the cope for occasions of high regal and religious ceremony.

The vestment—more properly chasuble—is one of the most ancient garments of the Christian Church. It is supposed to have been originally the *pænula*, a robe which succeeded the well known *toga* as the Roman dress of ceremony. In shape, it was circular, with an aperture in the middle, to admit the head; and it fell in ample folds round the entire person of the wearer.

The chasuble varied in material and decoration with the wealth of the Church. Like most other ecclesiastical vestures, it was, at first, white, but was afterwards made in various colours; decorated with embroidery of gold and silver, or studded with jewels, upon a ground of velvet, silk, or cloth of gold.

Such *was* the vestment used in the western Church for upwards of one thousand years; and such *is* the chasuble of the Greek or eastern Church at the present day. But the ceremonies introduced into her services by the Church of

Rome, and the extraneous and elaborate ornaments heaped upon her vestures, necessitated a great alteration in the form of this robe. When made of simple and flexible materials, the folds of the chasuble could be easily gathered over the arms, or shoulders of the priest; but when rich damask, or heavy cloth of gold, was employed, the assistant deacons or acolytes were accustomed to elevate the sides of the robe to permit the free use of his arms, during certain portions of the service. To supersede the necessity for this practice; a change in the form of the chasuble was effected, by cutting away the sides from the shoulders downwards. The Romish vestment, now consists of two apron-shaped parts meeting and joining at the shoulders (a circular aperture being left to pass the head through); that portion in front reaching to the knees, and that behind, a few inches lower. The corners are rounded; and the whole sometimes elaborately ornamented with needle-work. A large Latin cross is formed on the back with gold, silver, or silk lace; and the material is frequently some rich parti-coloured silk of damask or brocade.

The vestment appears to have found little favour in the eyes of the reformed clergy; and neither it, nor the alb, have been, at any period, even in partial use. They seem to have regarded both as peculiarly distinctive of the Romish Church; probably from their having been altered from their primitive forms, to adapt them for the ceremonies of that Church. It is obvious that waving a thurible of incense, or aspersion of holy water, could not be accomplished, in the ancient chasuble, or loose and flowing surplice partially enveloping the arms; so conveniently, as in a modern vestment, and closely bound alb.

The cope is most easily described as *one-half of an ancient chasuble*. It forms an ample cloak covering the back, from the neck nearly to the feet. A band, clasp, or brooch, fastens it over the chest, and it is quite open in front. A hood was at one time always worn with it, and this is still indicated by the insertion of a cowl-shaped piece between the shoulders, or its outline traced in embroidery.

Long after the reformation, the cope was

regularly used by the English clergy, and it was not until the evil days of the great rebellion, that it fell into partial disuse.

This dignified and majestic robe is still worn by some of the higher ecclesiastics,* at the coronation of the English monarchs; who, on these occasions, are themselves invested with this, among other emblems of religion and royalty.

The regular use of the cope has fallen into abeyance, rather from a charitable regard to the superstitions and prejudices of a section of the people, than from any well grounded objection to what is certainly a graceful and consistent, as well as rubrical, ornament of the clergy.

There are many who look forward with pleasure, to the use of the cope being resumed, at no distant time, in our parish churches. Upon the policy of such a measure, I do not presume to offer an opinion; yet this much may be said with propriety:—The disuse of the cope,

* In Leslie's splendid painting of "The Queen receiving the Sacrament," the Rev. Lord John Thyme is represented with the chalice in his hand, vested in a cope of mazarine silk, damasked with a rich pattern in gold; which he wears by virtue of his office of officiating priest.

whether occasioned by deference to the prejudices of a party, or proceeding from the indifference of the great body of the clergy, has been of so long duration, that its revival (if resolved upon) should emanate from, or, at least, be sanctioned by episcopal authority; and it would be well that it were preceded by much reform, and restorations of matters essential to the *decency* and *order*, as well as the dignity of our public religious services.

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NOTE.—The ornamental cover is adapted from a fresco painting, formerly existing in St. Stephen's, Westminster.

ERRATA.

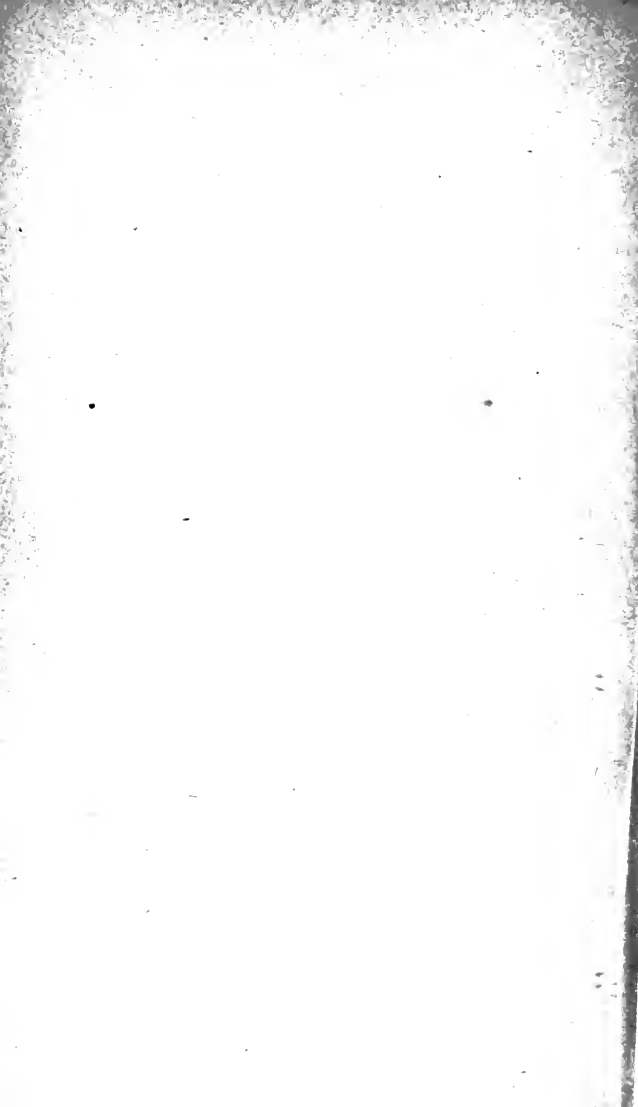
Page 18, l. 9 from bottom, for *protestant* read *reformed*.

— 22, l. 10 from bottom, for *metely* read *meetly*.

— 43, l. 9 for *botuné* read *botoné*.

— 68, l. 6 for להרה read יהרה.

— 147, l. 13 for *orareum* read *orarium*.



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